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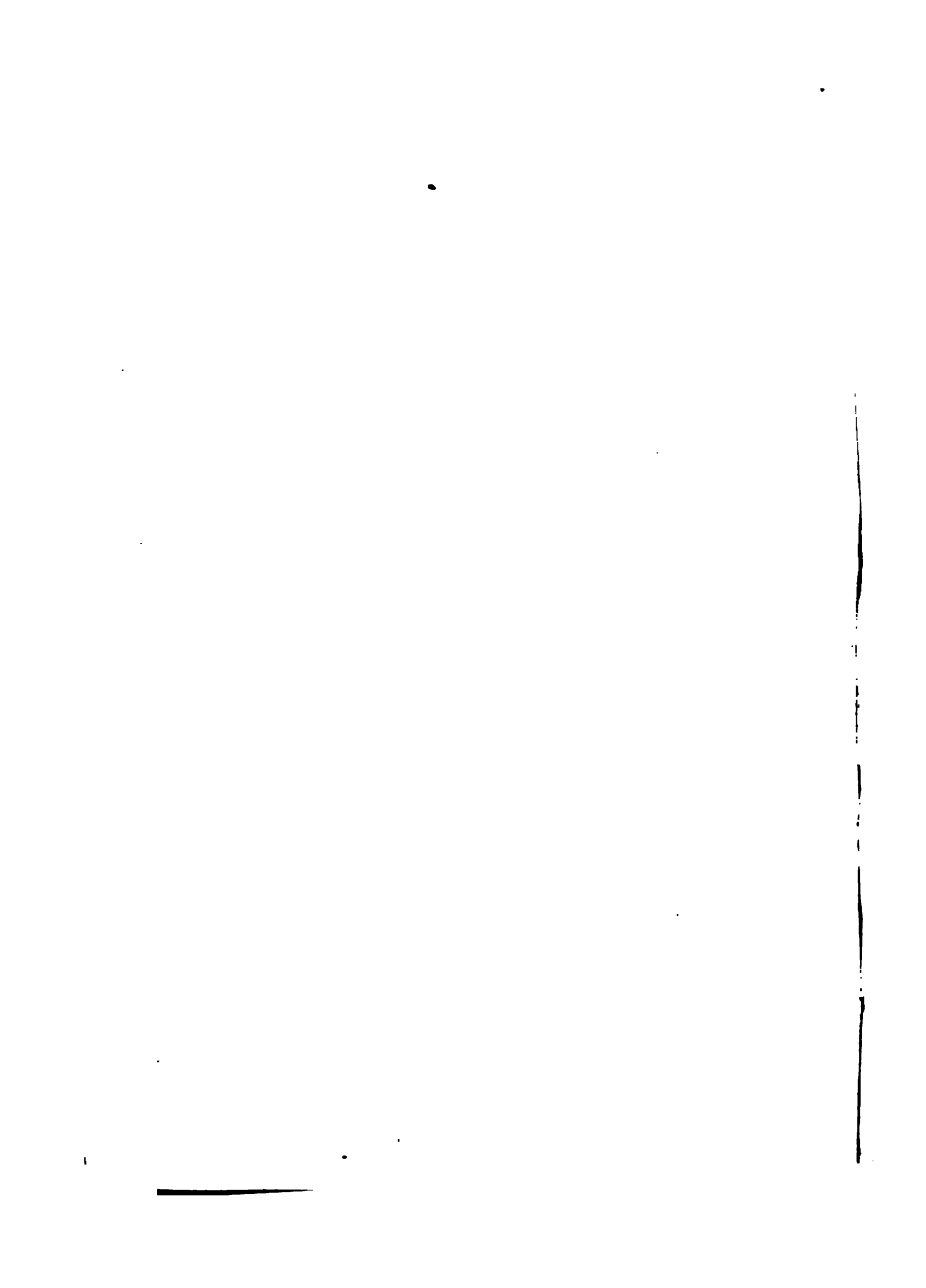
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# INTRODUCTION.

## I.—USEFUL INFORMATION.

\* \* BRADSHAW'S CONTINENTAL RAILWAY GUIDE (published monthly, at 59, Fleet Street, London) gives the latest particulars respecting Passports, Hotels, Chaplains, Medical Men, Bankers, Population, Railways, Steamers, Circular Tours, and other matters which are liable to change. It is so indispensable a Companion for Visitors to every part of the Continent, that in the course of the following remarks we shall take it for granted that the reader has that useful work in his hands, and shall therefore make frequent reference to its contents in order to avoid repetition here.

**Passports.**—See Introduction to *Bradshaw's Continental Guide*, for all the necessary directions on this head. Our agents, W. J. Adams & Sons, of 59, Fleet Street, London, will undertake to procure the Passport, with its *visas*. It is always useful, and is in fact a stranger's card of introduction to all the official world on the continent.

**Money.**—Circular notes for £5 and £10, payable at the principal towns, may be obtained in London (see Introduction to *Bradshaw's Continental Guide*). English coin should always be changed for the current coin of the country, at the money changer's (*cambia moneta*). For a visitor constantly moving about, the expenses may average 16s. to 20s. a day; including travelling, living, and sight-seeing. Sovereigns can be exchanged for paper at 26 lire. In Italy, Napoleons pass, worth 20f., or 16s.; and the equivalent for a franc in Italy, is the "lira nuova" (pt. lire), or "lira Italiana," worth 9d., now universally known as "lira" only, though sometimes called "franco," and divided into 100 "centesimi," or centimes.

The currency of Italy is now uniform for the whole kingdom. Bank notes are issued for 1,000 500, 200, 100, 50, 25, 10, and 5 lire. Those for 2 lire, 1 lira, and half a lira have been called in to be exchanged for silver, and are now rarely met with. Bronze pieces of 1, 2, 5, and 10 centesimi (or *cent*) are coined; 1c. is worth about half a farthing; the 5c. piece is called a "soldo," and prices are not unfrequently quoted in soldi, just as in France they are often stated in *sous*. Silver pieces of 5 and 2 lire, and 1 lira, and 50c. and 20c. Gold pieces of 100, 50, 20, 10, and 5 lire. (See the Money Table in *Bradshaw's Continental Guide*.) Soldo or torn notes should be declined, and no notes should be taken out of Italy.

In paper, £1 sterling=25.75 lire. One shilling=1 lira and 30 centesimi. One penny=10 centesimi. These vary a little with the rate of exchange, which has been lately rising.

### TABLE OF THE FORMER ITALIAN COINAGE, WITH ITS VALUE IN ENGLISH MONEY:—

Many of these terms are disused, and none of the *coins* are now current, but it is occasionally useful to know their names and equivalents.

Italian.	English.
Bajocco.....worth	½d.
10 bajocchi=1 paul .....	5½d. to 5½d.
Carlino (Naples)=10 grani .....	4d.
12 carlini=1 piastra .....	4s. 1½d.
Ducato (Naples)=10 carlini .....	3s. 4½d. to 3s. 5½d.
Florin (Austrian)=100 soldo .....	1s. 1½d.
10 florins (Austrian) .....	20s.
Grano.....	½d.
Lira (Austrian) .....	8d.
Oncia (gold)=3 ducati .....	10s. 4½d.
Paul or Paolo (Roman)=10 bajocchi .....	5½d. to 5½d.
45 to 47 pauls .....	20s.
Pistola (Naples) .....	18s. 8½d. or 7s. 3d.
Scudo (silver), Roman crown .....	4s. 8½d. to 4s. 6d.
Piastra or scudo (silver), Naples)=12 carlini.....	4s. 1½d.
Soldo .....	½d.
Zecchino or sequin (gold) ..	8s. 10½d.
Zwanziger or Austrian lira ..	8d.
30 zwanzigers=10 Austrian silver florins ...	20s.



**Hotels.**—The usual times for table d'hôte dinners are 1 and 6 p.m. A plain breakfast may be had of chocolate, bread and butter, and fruit, as grapes, figs, &c. A fair dinner at 4 lire, not including wine. The national siesta after dinner is worth imitation by visitors in hot weather. Cigars, being a government monopoly, are bad and dear.

At an hotel servants are charged in the bill at about 1 lira per day. The "porter" expects a gratuity (buona mano). Boots, or "faccchino," 25 cents. The waiter is called "cameriere;"—at a caffè "bottega" (shop). Table d'hôte is "tavola rotonda." A cook shop is "trattoria." An inn, "albergo" (plural "alberghi"), "osteria," "locanda." See the Vocabulary at the end of the Special Edition of *Bradshaw's Continental Guide*.

As to making a bargain beforehand with the host, the following is the advice of Mr. T. A. Trollope:—"My own long experience of Italian travelling would lead me to say, Never do anything of the kind. It indisposes the people to you. It is contrary to the habits of the country. It will much diminish your comfort; and in nowise profit your purse. Neither imagine that any economy will be achieved (except in the case of the great cities, where accommodation of different degrees of luxury is provided at recognised and avowedly different scales of charges) by limiting your demands to anything less than the best the house can give you in point of rooms and fare. Tell the host good-naturedly and cheerfully to do the best he can for you in both respects; not meaning, of course, to include in this 'best' foreign wines, or such extra articles as are supplied only on special demand. Say nothing about prices. But when the bill is brought in, if it is an extortionate one, just cut it down to a fair charge, taking care that the sum you fix is rather more than less than the absolutely strict rate. If it be done good-humouredly and quietly, and with evident knowledge of what the charges ought to be, the traveller will find that it will always be acceded to with a good grace, and that the operation will not be attended by the disagreeables inseparable from the work of making a bargain for your entertainment on entering the house. The striking off of this *tara* on the bill ought not to be done as if the objector considered the innkeeper as a rogue, but simply as a matter of course."—*TROLLOPE'S Lenten Journey*.

**Postage.**—Letters to a traveller in Italy should be addressed "Posta Restante," or "Ferma in Posta," that is, to be called for; or else to the care of a banker, or the landlord of an hotel. There are two daily mails from London to Italy and three from Italy to London.

In Italy the postage on letters is 5c. (½d.) the quarter oz. in the towns, and 20c. (2d.) to any part of the country, payable by stamps, sold at the cigar shops. Postage to England, 25c. the 15 grammes (½ oz.).

**Telegraph.**—To the United Kingdom, initial charge 1 lira and 30c. per word.

**Weights and Measures** ("Pesi e Misure").—The metrical system, based on the French, was adopted in Italy in August, 1861. It was made permissive in England (by Act 27, 28, Vic., cap. 117) in 1864.

In the Italian names, "ch" takes the place of "k," as *chilometro* for kilomètre, by which all distances are now measured; and the "h" is dropped, as in *ettolitro*, for hectolitre. "Km." is, however, used in the Official Railway Guide.

#### ALPHABETICAL TABLE OF WEIGHTS AND MEASURES, NEW AND OLD.

Acre = 4,000 square metri, nearly.  
Barile of wine (Tuscan) = 12 gallons.  
Barile of oil (Tuscan) = 8·8 gallons.  
Bushel = 36·348 litri.  
Chilogramma = 2 lbs. 3 oz. 4·4 drachms.  
10 chilog. = 22 lbs. 0½ oz.  
51 " = 112 lbs.  
Chilometri = 1,000 metri = ½ mile = 1,093 yds., 1 foot, 10·79 inches.  
10 chilom. = 6½ miles.  
(To turn chil. into miles, multiply by 5 and divide by 8).  
Ettara (hectare) = 2½ acres, nearly; or 2·471 acres; or 2 acres 2280·3 square yards.  
10 ettara = 24½ acres.  
Ettolitro (hectolitre) = 2 bushels, 3 pecks, 0·077 pints.  
Foot = 305 metro.  
Fathom = 1·829 metri.  
Gallon = 4·543 litro.  
Gramma = 5644 drachms avoirdupois.  
Litro (litre) = 1·7608 pints = 61·028 cubic inches.  
Metro = 1·094 yards, or = 3 feet 3·708 inches, or = 3·281 feet, or = 39·37 inches.  
(To turn metri into yards (nearly), add 1-11th).  
100 metri = 328 feet.  
1,000 metri (chilom.) 3,281 feet, or about ½ mile.  
Mile (English) = 1,609·316 metres, or = 1·609 chilometri.  
5 miles (English) = 8 chilom.  
Mile (Italian, or geographical) = 2,025 English yards = 1,852 metres = 1 1-7th English mile.  
Mile (Neapolitan) = 2,435 yards.  
" (Piedmontese) = 2,697 yards.  
" (Roman) = 1,628 yards.  
" (Tuscan) = 1,808 yards.  
Moggio = 4·5ths acre.  
Ounce (avoirdupois) = 28·35 gramme.  
" (troy) = 31·10 gramme.  
Palm = 10½ inches.  
Post (old) varies from 4½ to 11 English miles.  
Quart (imperial) = 4·54 litri.  
Quarter (dry measure) = 290·78 litri.  
Quintal (Tuscan) = 100 Tuscan lbs. = 74·8 English lbs.  
Pound (avoirdupois) = 453·59 gramme.  
" (troy) = 373·24 gramme.  
Tomola = ½ quarter.  
Yard = 9144 metri, or about 9-10ths.  
(To turn yards into metri (nearly), take off 1-12th).  
A square yard = 0·836 square metri,

**Routes to Italy.**—See *Itinerary of Routes* from England, and lists of railways, steamers, diligences, &c., in *Bradshaw's Continental Guide*. Through France, *via* Dover to Calais (three times a day), or Folkestone to Boulogne.

By rail, Genoa may be reached through France or Switzerland in  $2\frac{1}{2}$  to 3 days (30 to 36 hours of actual travelling by short route), for about £8, first class. Leghorn, in 3 to  $3\frac{1}{2}$  days, for £8 to £9. Florence, in 3 to  $3\frac{1}{2}$  days (or only 44 hours of actual travelling), for about £9. Rome, in  $2\frac{1}{2}$  to 5 days, for £10 to £11, 43 to 48 hours travelling. Naples,  $2\frac{1}{2}$  to  $5\frac{1}{2}$  days, about £12; 50 hours travelling by short route.

The direct Land Routes are through France or Switzerland, and through the Tyrol.

Sea Routes from London by the Orient, British India Co. and P. & O. boats to Naples. Nord-deutscher Lloyd, Southampton to Genoa.

From Liverpool to Genoa, Leghorn, Naples, Venice, &c., by Cunard Steamers.

Railway Routes are—*via* France and Mont Cenis or Marseilles; *via* Switzerland and the St. Gothard, or *via* Germany and the Brenner.

1. *Through France.* To Paris, Dijon, Châlons-sur-Saône, and Mâcon; thence to Ambérieu, Culoz, Chambéry, St. Michel, Modane, Mont Cenis Tunnel, Turin; thence to Milan, Bologna, Genoa, &c. See Skeleton Route, page xxxvi. Or, *via* Paris to Lyons and Marseilles, for Nice, and the Riviera to Genoa.

2. *Through Switzerland.* To Calais, Basle (*direct train*, avoiding Paris), Lucerne, and the St. Gothard to Milan. Or Steamer to Antwerp, Rail to Brussels, Luxembourg, Strassburg, and Basle, thence as above.—See *Bradshaw's Continental Guide*.

3. *Through Germany.* To Brussels, Liège, Verviers, Aix-la-Chapelle, Cologne, Mayence, Aschaffenburg, Munich, Rosenheim, Kufstein, Innsbruck, Brenner Pass, Brixen, Botzen (or Bolzano), Ala, Verona, and thence to Padua, Venice, Milan, Bologna, &c. At Venice the Peninsular and Oriental Steamers may be taken, in connection with Ancona and Brindisi. Or, through Germany and Switzerland, and the St. Gothard Tunnel.

Other Routes are as follow:—

4. To Paris, Lyons, Marseilles; and by steamers to Genoa, Leghorn, Civita Vecchia; or Marseilles by rail, to Nice, Genoa, &c.

5. To Paris, Geneva, Martigny, Grest Saint Bernard, Aosta, Turin. About 40 hours of actual travelling, to Martigny, under Mont Blanc.

6. To Paris, Geneva, the Simplon, Lake Maggiore, Milan.

7. Up the Rhine, Bâle, Lucerne, the St. Gothard Pass or Tunnel, Lake Maggiore, Milan, or Lake Como and Milan.

8. The Rhine, Bâle, Lucerne, Colre, the Splügen, Como, Milan.

9. Through the Tyrol, by Innsbruck, the Engadine, Stelvio and other Passes, to Lake Como, Milan, Verona, and Venice.

10. To Vienna, Lailbach, Trieste, Venice, Ancona, &c. About 36 hours of actual travelling to Vienna.

Through tickets can be obtained from the different railway companies. Circular Tour tickets may be got at Milan, and it will be found economical to take return tickets to the Italian frontier by those who are conversant with foreign travel. There is no free luggage allowance with these tickets.—See *Bradshaw's Continental Guide*.

**Italian Overland Route to Egypt.**—The extension of the Adriatic Coast line (*Rete Adriatica*) to Brindisi (the ancient *Brundisium*) made this place the most eligible starting-point for the East, instead of Marseilles. It is 700 to 800 miles nearer to Port Said, and within about 3 days' sea passage of the Suez Canal. A sum of 6 million lire was expended in the improvement of the port. The journey may be performed at through fares by the Mont Cenis, St. Gothard, or Brenner Route, as above, the three meeting at Bologna; whence the main line runs on to Ancona, Pescara, Foggia, Bari, and Brindisi. Across France, the whole distance from Boulogne to Brindisi is about 1,380 miles, as follows:—

	Miles
Boulogne to Paris .....	137
Paris, <i>via</i> Mont Cenis, to Turin, about .....	488
Turin to Bologna and Ancona .....	336
Ancona to Brindisi, about .....	345

The P. & O. Express, leaving London on Friday afternoon, has attached to it a Sleeping Car from Calais for travellers *holding through tickets*; due Sunday, at 4 p.m. The Mail steamer leaves Brindisi at 6 p.m. and is due at Port Said on Thursday. Parties who do not like night travelling may break the journey here and there by starting a few days earlier, by ordinary train; through fares, first-class, a little over £12. Refreshment buffets at most of the places mentioned above.

For particulars of the French and Swiss Routes see the Direct Through Tables in *Bradshaw's Continental Guide*. Baggage on the Brenner Route is examined at Cologne, Kufstein, and Ala.

**Railways in Italy.**—A railway is called "strada ferrata," and "ferrovia;" or "strade ferrate," and "ferrovie," in the plural. Some are single lines. The oldest is Naples to Castellammare, opened 30th November, 1839. There are steam tramways; the principal lines will be found in *Bradshaw's Continental Guide*.

At the end of 1889 there were 8,164 miles open, 1,414 miles of steam, &c., tram lines, and 22,076 miles of telegraph. The lines are in the hands of the Government, and are divided into the Rete Mediterranea, Rete Adriatica, and Rete Sicula. Submarine cables are laid from Otranto to Velona; from Marsala to La Calle, in Africa; Spezia to Corsica; Cagliari to Bône and Malta.

In the Italian Railway tables the prices are given in "lire" and "centesimi" ("l." and "c."). A small additional tax is charged on each ticket.

The distances are indicated in "chilometri," ("ch."). "Ant." (a.m.), signifies morning; "pom." (p.m.), afternoon; "arr." arrives; "dret." express; "misti," mixed; "traghetto in ore," time in hours; "diligence," coaches. Passengers should look to their change at the stations.

**Luggage.** "Effetti di viaggiatore," may be booked and forwarded by rail. Revolvers are liable to be confiscated. It is not safe to put valuables among ordinary luggage. There is no free allowance of baggage in Italy. For example, from Modena to Brindisi the charge is 3s. 8d. per 20 lbs. There is, however, no charge for a small hand-bag, weighing not more than 44lb., maximum size, 30 x 10 x 12 inches.

**Carriage Travelling.**—A "Vetturino" is the driver of a "vettura," or two-horse carriage. It takes four in and one out, and will do 25 to 30 miles a day, at a cost of about 30 to 40 francs, besides 3 or 4 francs, "buona mano," to driver.

A "Calessio" is a vehicle for two persons; charge, about 84d. a mile. "Calessino," "caretino," and "corricolo" are names for a light vehicle.

**Post Travelling** costs about 8d. to 10d. a mile, including postilion and ostler. A post is from 7 to 9 English miles.

**Guides**—called "Ciceroni" (after Cicero), "servitori de piazza," "commissarij," "facchini," &c. For 5 or 6 lire a day they will show all the sights.

Mr. Laing says:—"A valet de place, cicerone, or bear-leader, is a very useful personage, provided he is intelligent, and provided you never take him with you. If you do, you are the party fairly entitled to be paid for the day's work, for you have the fatigue of listening to a rignarole of names and phrases that would tire the patient ear of any of his marble statues. But consult him in the morning before you sally forth, as a kind of two-legged dictionary; get all the information you can out of him about what you intend to see, and the way to it; pluck him and leave him at home; and the goose is worth his price."—*Notes of a Traveller (Traveller's Library).*

Churches, which are generally the principal objects of notice, are usually shut from 12 to 3. "Chiesa" is a church; "Custode," a person in charge; "Pinacoteca," a picture gallery; "Palazzo," a palace, or family town house; "Piazza," an open place; "Sì adita," means "to let."

Turpentine or Condy's Fluid is good for the sting of a wasp, or mosquito bite. Carbolic acid may be used for bad smells.

## II.—SKETCH OF ITALY.

ITALY, or "L'ITALIA," between lat. 46½° N. in the Alps, to 36½° in Sicily, and between long. 6½° E. at Mont Cenis, to 18½° at Otranto, is a boot-shaped Peninsula, stretching about 500 miles into the Mediterranean Sea, from the basin of the Po, which forms its northern division, and lies between the Alps and Apennines, in a trough, 250 miles by 50. It is bordered on the west by France, or "La Francia," and the Maritime Alps. On the north by Switzerland, or "La Svizzera," and by the Swiss and Tyrolean Alps; on the south and east by the Mediterranean Sea ("Mare Mediterraneo") and the Adriatic Gulf ("Mare Adriatico"). Part of the Mediterranean, between the mainland and Sardinia, is the "Mare Tirreno," or Tyrrhenian Sea; and that part at the mouth of the Adriatic is "Mare Jonio," or Ionian Sea.

"Up to mid thigh I stand, nor ever stir,  
Deep in the water, yet am just as sound;  
I'm good for sporting, good to wear the spur,  
As many swim to their cost have found.  
All stretch'd compact and firm by vigorous needle,  
With hem at top, and seam straight down the middle."  
Giosuè's *Il Stivale* (the Boot), translated in *Macmillan's Magazine*.

The territories of geographical Italy, as distinguished from political Italy, are encroached upon by its neighbours. The province of Nice was transferred to France, 1860, followed by Savoy, in 1860. Parts of the Swiss Cantons of Tessin, or "Ticino," and the Grisons, or "Grislione," stretch down the Italian slope of the Alps to Lake Maggiore, &c. Tyrol, or "Tirol," belonging to Austria, comes down to Lake Garda. Corsica, "topographically a part of Italy, belongs to Malta, to England.

### POLITICAL FEATURES.

Before the revolutions of 1859-60, the divisions of the Peninsula were as follow, comprising twelve or thirteen States, and seven principal Governments.

—**SARDINIAN STATES;** **LOMBARDO-VENETIAN** Kingdom (from the Ticino eastward); **Duchy of PARMA;** **Duchy of MODENA and MASSA CARRARA;** **TUSCANY and LUCCA;** **STATES OF THE CHURCH,** including the Romagna, Marches, &c.; **Kingdom of NAPLES and SICILY;** **Principality of MONACO,** and **Republic of SAN MARINO,** both independent—the former now surrounded by French territory.

The Austro-Venetian territory, before its cession, 1866, was, by the treaty of Villafranca, confined to the tract from the Mincio eastward to the Adriatic, including Mantua, Verona, Vicenza, and Padua. The four fortresses of Mantua, Peschiera, Verona, and Legnano, lying close together, constituted the famous Quadrilateral.

The former Papal States, "Stati Pontifici," were restricted to the Delegations of Rome, Comares, Viterbo, Civita Vecchia, Velletri, and Frosinone; a space about 100 miles by 40. These, with his old possessions, to which the Pope still lays claim, viz.:—Umbria, Romagna, and the Marches, made up a total population of three millions.

The Kingdom of Italy, now consolidated into one united state, under the constitutional rule of Humbert I., son of Victor Emmanuel, is formed by the union of the Sardinian States with Lombardy, Parma, Modena, and part of the Papal States, added in 1859; Tuscany, Umbria, the Marches, Naples, and Sicily, added in 1860; Venetia, added 1866; and the rest of the Papal States, added 1870; making about 115,000 square

miles, with 26½ millions of inhabitants, increased to 30½ millions in 1891. It numbers 69 provinces, as below, each under a Prefect, and divided into Circondarii, or Circuits; Mandamenti, or Delegations; and Comuni, or Communes. The Italian colours are red, white, and green, with the white cross of Savoy.

**Colonies.**—Italy has for some time been desirous of obtaining colonial possessions, and is believed to entertain designs on Tripoli and Barca, in the event of the dismemberment of the Turkish empire. The practical annexation of Tunis by France in 1881-2 caused great excitement. In 1885 the Italians, favoured by the English government, formally garrisoned Massowah, on the Red Sea, they having for some years held possession of Asab Bay, in the Danakil country, further to the south. The district has received the name of "Colonia Erythraea," from the classical name of the Red Sea. These places cannot as yet be said to have added to the national prosperity or resources.

**Population.**—Including the Islands of Sardinia, Sicily, Elba, &c.

## DEPARTMENTS.

	Population, 1891.
<b>PIEMONTE</b> .....	3,252,738
Containing the Provinces of—Alessandria; Cuni; Novara; Torino.	
<b>LIGURIA</b> .....	952,573
Containing the Provinces of—Genoa; Porto Maurizio.	
<b>SARDEGNA</b> .....	731,467
Containing the Provinces of—Cagliari; Sassari.	
<b>LOMBARDIA</b> .....	3,932,111
Containing the Provinces of—Bergamo; Brescia; Como; Cremona; Mantua; Milano; Pavia; Sondrio.	
<b>VENEZIA</b> .....	3,004,161
Containing the Provinces of—Belluno; Padua; Rovigo; Treviso; Udine; Venezia; Verona; Vicenza.	
<b>EMILIA, OR ROMAGNA</b> .....	2,260,848
Containing the Provinces of—Bologna; Ferrara; Forlì; Modena; Parma; Piacenza; Ravenna; Reggio (in Emilia).	
<b>LE MARCHE</b> .....	963,942
Containing the Provinces of—Ancona; Ascoli Piceno; Macerata; Pesaro ed Urbino.	
<b>UMBRIA</b> .....	595,579
Containing the Province of—Perugia.	
<b>TOSCANA</b> .....	2,281,446
Containing the Provinces of—Arezzo; Firenze; Grosseto; Livorno; Lucca; Massa e Carrara; Pisa; Siena.	

## DEPARTMENTS—Continued.

	Population, 1891.
<b>ROMA (LATIUM)</b> .....	986,185
<b>ABRUZZI</b> .....	1,365,171
Containing the Provinces of—Chieti; Teramo; Aquila; Campobasso.	
<b>CAMPANIA</b> .....	3,062,011
Containing the Provinces of—Benevento; Napoli; Salerno; Avellino; Caserta.	
<b>PUGLIA</b> .....	1,778,323
Containing the Provinces of—Foggia; Bari; Lecce.	
<b>BASILICATA</b> .....	540,287
Containing the Province of—Potenza.	
<b>CALABRIA</b> .....	1,315,296
Containing the Provinces of—Cosenza; Reggio (Calabria); Catanzaro.	
<b>SICILIA</b> .....	3,325,203
Containing the Provinces of—Caltanissetta; Catania; Girgenti; Messina; Palermo; Siracusa; Trapani.	

Total population, 1891 .....

Population in 1881 .....

Population in 1871 .....

Population in 1861 .....

The ratio of excess of births over deaths, though fluctuating much, is increasing, and the increase of the population in the great industrial centres is very marked. Marriages are rather decreasing.

There are about 60,000 foreigners residing in the Kingdom.

Besides the resident population there are about 1,500,000 Italians abroad, mostly in America and Europe. Some 220,000 (1888, 290,000; 1891, 293,600) annually leave the country, not quite half for other European countries, the rest chiefly to South America.

The number of persons of both sexes engaged in agriculture, including children over nine years (678,042), was, in 1881, 8,169,215; in day labour and industrial occupations, including mining, and inclusive of children (318,168), was 4,683,724; prisoners and beggars amounted to 134,800. Those without business, trade, or declared occupation amounted to 9,442,976. Of these, 2,172,440 were between nine and fourteen years. There are no definite statistics as to religious belief. From questions addressed in 1881 to ministers of Reformed churches and rabbis, it would appear that there are only about 62,000 protestants (22,000 in the Vaudois valleys) and 34,000 Jews. A considerable proportion in the large cities profess no religious belief.

Corsica, with its semi-Italian population of over a quarter of a million, has been annexed to France since 1770.

Italy contains many large cities, the most populous of which are as below:—

Pop. 1891.	Pop. 1891
Rome .....	436,000
Naples .....	536,000
Milan .....	425,000
Turin .....	329,000
Palermo .....	272,000
Genoa .....	210,000
Florence .....	190,000
Venice .....	159,000
Bologna .....	147,000
Massina .....	142,000
Catania .....	112,000
Leghorn .....	106,000
Padua .....	80,000
Ferrara .....	76,000
Lucca .....	69,000
Verona .....	69,000
Brescia .....	68,000
Alessandria .....	64,000
Bari .....	63,000
Modena .....	58,000
Pisa .....	64,000
Pistoja .....	52,000
Perugia .....	52,000
Ancona .....	48,000

The above are the populations of the communes, which do not differ much from those of the towns. The latter will be found under the respective headings.

**Income.**—Income of the Kingdom of Italy, 1891, about 78½ millions sterling; not equal to the Expenditure. The former deficit was partly caused by bad tariffs and smuggling at the so-called free ports. There is still an annual deficit, causing an increase of the national debt. The Public Debt amounts to 520 millions. The annual imports and exports between Italy and England amount to about 7 and ¾ millions sterling. The maritime trade gives employment to 820,716 tons of shipping, nearly three-tenths being steam; number of vessel, 6,412 sailing, 290 steamers.

**Army.**—The regular army (1891) numbers about 839,354 men; in addition there are 449,016 active militia, and 1,559,938 local, or territorial militia; making a total of 2,448,308. "Leva" means the conscription. Large sums are devoted to the construction of new fortifications.

**Navy.**—About 270 steamers and iron-clads, including 17 torpedo ships and 134 torpedo boats, manned by 22,095 seamen and marines.

**Education.**—There are 17 Government and 4 free Universities. The most important are those of Pisa, Turin, Pavia, and Naples.

Other places of education are the Colleges, called Lyceums, the Gymnasiums or High Schools, and the "Scuole Tecniche" (Technical Institutions).

In 1888, there were 748 elementary, and 55,487 national schools. In 1863 out of the whole number of scholars, some 800,000 in all, 300,000 were in Piedmont alone, with its population of ¾ millions; and only 126,000 in the Neapolitan and Sicilian provinces, with their population of nearly 9 millions. Before the revolution, Naples had hardly any schools, except some indifferent ones at the monasteries; but the people are quick and eager to learn. At Palermo there are nearly 100 schools, where there were only five before.

Rome, to which the government was removed from Florence in June, 1871, is now the capital of the consolidated kingdom of Italy. Here the Houses of Parliament, consisting of a Senate and Chamber of Deputies, now assemble. The Chamber of Deputies numbers about 508 members; the Senate, about 390.

There are 45 archbishops, and 153 bishops; or 198 dioceses in all. The peculiar privileges of the clergy were abolished by statute in 1861.

One effect of the consolidation of the different governments, and the removal of the custom-houses, was a rise in the price of provisions, in consequence of the increased demand. Taxes are high all over the country. House rent, in Rome, Florence, Milan, Turin, &c., increased, in some instances, as much as one-third. The income and property taxes are exceptionally heavy. At the same time new villas have sprung up near the towns; old houses were repaired and cleaned; and the lighting, paving, sewerage, and other similar matters have received great attention.

A society for draining the southern provinces was formed under the Duke della Galliera. Brigandage has practically ceased, thanks to the vigorous efforts of the authorities. A great drawback was the want of roads. In 1861, out of 1,850 communes in the kingdom of Naples, *two-thirds* were without roads. At Naples, the *lazzaroni* were made to work on the rail; and the *facchini*, or porters, here and elsewhere, were put under better regulation. Provision was made for the gradual suppression of all the monasteries and convents where the inmates are not employed in preaching, education, or the care of the sick.

#### NATURAL FEATURES OF ITALY.

**Mountains.**—The *Alps* take various names, as the Maritime, Cottian, Pennine, Graian, Rhetian, Carnic, Noric, and Julian Alps, ranging from 4,000 to 15,000 feet high, in a circuit of 600 miles.

Heights in round numbers of the chief Alpine passes and peaks:—

	Feet.
Col di Tenda, near Nice .....	6,145
Monte Viso .....	12,608
Mont Cenis .....	6,830
Little St. Bernard .....	7,180
Mont Blanc .....	15,780
Great St. Bernard .....	8,120
Matterhorn .....	14,705
Pass (St. Theodule) .....	10,900
Monte Rosa .....	15,215
Simplon .....	6,595
St. Gothard .....	6,935
Bernhardin .....	6,768
Splügen .....	6,945
Stelvio .....	9,655
Ortler Spitz .....	12,815

Many of the above only border on Italian territory, or are only just within it.

The *Apennines*, or "Monti Appennini," begin in the Maritime Alps, hug the coast of the Riviera, near Genoa, and from thence run down the middle of the peninsula to the end of Calabria, a total length of 800 miles. Average height, 2,000 to 6,000 feet. Highest points are *Monte Corno*, or *Corno*, or "Gran Sasso," near Aquila, 9,580 feet high; *Monte Majella*, near Celano, 9,150 feet high; *Monte Sibilla*, near Tolentino, 8,100 feet; *Monte Cimone*, near Pistoja, 6,975. At the back of Genoa, where they are only 2,560 feet high, they take the name of the Ligurian Apennines, and form the south border of the plain of Lombardy. Some of the Passes are—Pontremoli, 3,490 feet; Collina, or Pracchia, 3,350 feet; Pietra Mala, on the old Florence Road, 4,100 feet; and others near Borgo Sepolcro, Fabriano, &c., of less importance. The Apennines are generally limestone, covered with grass, but without trees, except chestnuts here and there. Mount Etna is 10,875 feet high; Vesuvius, 4,200 feet.

**Volcanoes.**—Traces of volcanic matter are found nearly all over Italy. In the north, near Vicenza, Padua, and the Euganean Hills; in Tuscany, and the soil about Rome, especially in the Campagna; and round Naples, where Vesuvius has for ages been in a state of activity. It threw out a new crater in 1865. Etna, in Sicily, threw out some about the same time; and Stromboli, which is always smoking, was also affected. The peak of Ischia is an extinct volcano. In July, 1831, a submarine volcano, called Graham's Shoal, *Isla Julia*, &c., appeared above the sea, off Sicily, and disappeared the same year. Sir Walter Scott landed on it.

**Rivers.**—The principal rivers of Italy are the Po, Arno, and the Tiber (Tevere). The Po rises in the Alps and Apennines, and runs to the Adriatic, by a course of about 407 miles. Its affluents are the Tanaro (fed by the Stura and Bormida), Trebbia, Taro, Parma, Secchia, and Reno, on the right or south bank; the Clusone, Doria-Riparia, Doria-Baltea, Sesia, Ticino (from Lago Maggiore, &c.), Olona, Lambro, Adda (from the Valtellina), Oglio (from L. Iseo), and Mincio (from L. Garda), on the north bank. Near the Po are the Adige, Bacchiglione, Brenta, Piave, Tagliamento, &c., which rise in the Alps and run into or near to the lagoons of Venice.

All the other rivers have their source in the Apennines, and are for the most part mountain torrents. The *Arno* runs by Florence and Pisa to Leghorn. The *Tiber*, about 245 miles long, runs by Perugia, Orte, and Rome. The Secchia runs past Lucca. The Garigliano and Volturno run into the Gulf of Gaëta; and some smaller streams, of little note, into the Gulfs of Salerno and Taranto. On the Adriatic side are the Ofanto, Pescara, Trento, Chienti, Metauro, *Rubicon*, and many others, from 20 to 50 miles long, which pursue almost a straight course from the slope of the Apennines down to the sea.

**Baths and Mineral Waters.**—At Caldiero; Val-

dieri, near Turin; Acqui; Abano mud baths; Porretta, Lucca, Volterra, Solfatara, Ischia, &c.

**Islands.**—The two largest islands are Sardinia and Sicily.

Elba, between the Tuscan Coast and Corsica, with its neighbours, Capraja, Gorgona, Pianosa, Monte Cristo, Giglio, Gianatri. Another Capraja, or Caprera, between Corsica and Sardinia, was the residence of Garibaldi till his death, 1882.

Off the Gulf of Gaëta—Ponza, Palmarola, Zante, Ventolene, &c.

In the Bay of Naples—Ischia, Procida, Capri. Lipari Islands—Lipari, Stromboli, Volcano, Filicuri, Alicuri, Saline, &c.

Ustica is off Palermo.

Egati Islands—Off Marsala, including Levanzo, Marittimo, Favignano.

Pantellaria, between Sicily and Africa.

The Tremiti Islands, with Pianosa, Pelegraso, &c., off the Gargano Promontory, are the only islands of any consequence in the Adriatic.

Corsica is annexed to France, and Malta to England.

**Coast Line.**—Estimated (exclusive of minor islands) at 3,350 miles, one-fourth belonging to the islands. In this respect Italy has an advantage over France or Spain, and its position qualifies it to become a first-rate maritime power, and to command the Mediterranean. The scenery of the *Riviera*, or shore of the Gulf of Genoa, of the Bay of Naples, and the Straits of Messina, is proverbial for beauty.

**Principal Ports.**—Turin, Genoa, Spezia (Royal Dockyard), Leghorn, Civita Vecchia, Naples, Palermo, Messina, Ancona, and Venice.

**Lakes.**—*Lago—Laghi*—Under the Alps are Lago Maggiore, Orta, Varese, Lugano, Como, Lecco, Iseo, and Garda, all remarkable for the rich character of the surrounding scenery. In Central Italy—Trasimeno, Bolsena, and Bracciano, shallow and uninteresting, except for their historical associations. In the Apennines—Celano or Fusino, now drained. On the east side—Lesina and Varano.

**Plains.**—The Great Plain of Lombardy, the "pleasant garden of fair Italy," in the north; the Campagna, near Rome, remarkable for its herds of buffaloes, &c.; and Campania, towards Naples, both on the west coast; with the plain of Foggia, on the east side, on which vast flocks of sheep are pastured. In summer they are driven up the Apennines.

**Winds.**—The eight principal winds are:—

N.—Tramontana ("across the mountains").

N.E.—Greco.

E.—Levante ("Sun Rising").

S.E.—Sirocco, the hot wind. Of any thing dull, the Italians say "Era scritto in tempo del sirocco." (It was written in sirocco weather).

S.—Mezzogiorno ("Midday").

S.W.—Libeccio ("Libyan," or African).

W.—Ponente ("Sun Setting").

N.W.—Maestro (the "Master;" called "Mastral," at Marseilles and elsewhere).

**Products.**—Among the chief products are:—Iron, lead, Sicilian sulphur, Carrara marble. Corn, in Sicily, &c.; rice, in the plain of Lombardy; olive oil, about Florence, Naples, &c.; oranges and lemons, in the Riviera, &c.; cotton, sugar, figs, and other fruits, in South Italy and Sicily. Abundance of iron in Sardinia and Elba.

**Cotton.**—From Salerno to Torre del Greco, at Terranova, Paterno, &c., a certain quantity is raised.

**Silk.**—The weight of cocoons in 1893 was 104,772,600 lbs.; the yield in raw silk, 8,792,000 lbs. The number employed in 1888 in winding off was—men, 4,839; women, 81,165; children, 25,373.

The value of exported silk in 1889 was £14,000,000, of which three-quarters of a million was woven.

The Metayer system is very common in Italy; that is, the produce of the farm is divided equally between the tenant and the landlord, who receives his half for rent. Land is much divided; but many small owners are worse off than labourers.

**Manufactures.**—Silks, woollen, gauzes, porcelain, artificial flowers, printed cottons, hats, wax matches.

A more complete notion of Italian products will be obtained from a list of articles shown at the International Exhibition of 1882:—Lead and copper, from Palanza, near Novara. Iron, from Bard, in Val d'Aosta. Copper, from Bisano, near Bologna; and from Ollomont, near Aosta. Sulphur, from Trapani and Bologna. Slate, from Chiavari, near Genoa. Statuary marble, from Fivizzano, in Massa-Carrara. Manganese, from Fontanaaccio, near Lucca. Antimony and lead, from Cagliari. Steel, from Lovere, near Bergamo; and copper and lead, from Valsassina. Mineral and marble, from Messina. Statuary marble, from Monte Altissimo, near Florence—once worked by Michael Angelo. Borax, from the Lagoons, near Volterra. Mineral deposits, from the Baths of Lucca. Rice, from Novara, Imola, &c. Figs, raisins, almonds, olives, &c., from Trani. Indian corn, from Arezzo. Pistachio nuts, from Cagliari. Pickled olives, smoked mullet, salted eels, honey, &c., from Oristano. Tobacco, from Messina. Gin and spirit, extracted from the arbutus. Wax, from Savona. Olive oil, from Florence, Genoa, Bari, Calabria, &c. Coral, from the coast of Sardinia. Raw silk and cocoons, from Parma. Merino wool, from Grosseto. Bark, sumach, castor-oil, &c., from Cagliari. Castor-oil, from Trani. Hemp, from Ferrara. Cotton, from Cosenza and Trani. Cotton stuffs, fustians, damask, woollen, yarn, and hats, from Milan. Floss silk, from Lucca. Organsine and velvet, made at Turin. Galoon and silk ribbons, at Portici, near Naples. Straw plait and buffalo hides, from Leghorn. Bonnets, from Parma and Teramo. Gloves, from Naples. Chairs, from Chiavari. Rice, Indian corn, sorgho, bamboo cane, sugar cane, &c., from Florence. Collection of 121 siliceous stones employed in the Pietre Dure mosaics, made at the Royal Factory, Florence. Brooches, in scagliola, in imitation of Florentine mosaics, from

Leghorn. Pistol and gun barrels, and cutlery, from Brescia. Cutlery, from Campobasso. Coral necklaces, brooches, &c., from Naples; and red coral work from Trapani, Sicily. Doccia Porcelain, and imitation Majolica and Della Robbia ware, from the Ginori works, Florence. Porcelain, from Faenza. Coloured mosaics, from Venice.

Smalts from the mosaic manufactory, at the Vatican. Indian corn, from the Pontine Marshes. Inlaid tables and pavements, in imitation marbles, breccia, &c. Statuary, from Rome.

**Wine.**—From Campobasso, Asti, Cosenza, Montalcino, Flumini (near Cagliari), Cosenza, Trani, Siena, Comacchio, Chiavari, Sondrio, Inola, Marsala (Sicily), Benevento, Ormano, Isola, Acqui, Reggio (in the Emilia), Caluso, Messina, Lucca, Naples, Genoa, Salerno, Parma, Ferrara, Orvieto, Rieti, and other places. Annual quantity of wine, about 350,000,000 gallons. The Muscat wine of Sardinia is imported to the North of Europe. About Florence the country is a "mass of orchards," producing oil and wine. Usually, in Italy, the vine is trained to elms and poplars, in festoons.

"After having tested the growths from various qualities, I must say I have not seen one that is fine. Vino d'Asti is praised, but very undeservedly. I think. Lacryma Christi is usually coarse in taste and flavour. Montepulciano, so highly praised by Redi, is sweet, but not to be compared to Frontignan or Rivesaltes. Throughout the whole country wines are made; and better qualities could not be produced in any part of Europe; but where wine is so abundant that all may drink it, little money value is attached to it, and it is consequently neglected. Good wine demands skill, experience, patience, and capital. Influential Italians are now directing their attention to this source of wealth."—T. G. SHAW'S *Wine, the Vine, and the Cellar*.

**Coal** is not found in Italy, but there are enormous quantities of lignite, from which a good fuel (first tested on the line from Rome to Frascati) is prepared.

**Climate.**—Extremely various as indicated by the mean temperature, ranging from 55° at Milan and Venice, to 60½° at Rome, and 63° at Palermo. Dr. Lee says—"In the plains of Calabria, and in Sicily, which lie between the 37th and 39th degrees of latitude, the thermometer rarely descends below freezing point; whereas between the 43rd and 46th degrees, as in the higher parts of Lombardy, it frequently descends to 10° below zero, which is an immense difference for a distance of 8° to 9°. A corresponding difference is observable in the productions of the earth—from the pine of the north, to the palm tree and plants indigenous to warmer latitudes, as also in the physical and moral qualities of the various populations."

Another characteristic of the climate is the general diffusion of *Malaria*. "Italy contains, in proportion to its extent, more marshes than any other country in Europe. Many of them, moreover, are salt water marshes, being upon, or close to, the seashore; and their insalubrity always bears a direct

ratio to the prevailing humidity, heat, and siroccal ventilation." When, in addition to these circumstances, we take into consideration "the extent of submerged or irrigated land; the beds of numerous rivers occasionally overflowing, at other times more or less dry; the lakes, the lagoons, &c.; there will be no grounds for surprise at the quantity of rain which annually falls, or at the partially existing malaria in the summer and autumnal seasons."

Dr. Lee adds, "The transition from spring to summer is frequently abrupt in Italy. In May the sun acquires considerable power. The great heats prevail from the middle of June to the middle of September. At this period it rains only occasionally, and during the prevalence of storms. The ground is usually parched, and the roads laid thick with dust. The towns in the interior, as Milan, Florence, &c., are generally hotter than those on the sea-coast, where the heat is somewhat tempered by the sea breeze." This daily sea breeze blows from noon to sunset, and its influence is felt for miles up the valleys.

"If you wish to keep your health in Italy," says the author of *Roba di Roma*, "follow the example of the Italians. Eat a third less than you are accustomed to at home. Do not drink habitually of brandy, porter, ale, or even Marsala, but confine yourself to the lighter wines of the country, or of France. Do not walk much in the sun; only Englishmen and dogs do that, as the proverb goes; and especially take heed not to expose yourself when warm to any sudden change of temperature. If you have heated yourself with walking in the sun, be careful not to go out at once, and especially towards nightfall, into the lower and shaded streets which have begun to gather the damps, and are kept cool by the high thick walls of the houses." Buy a skull cap to put on your head when you enter the churches and cold galleries. With this precaution, and by taking care to cool yourself before entering such buildings, or on coming into a house, and generally not to expose yourself to sudden changes, "you may live for twenty years in the country without a fever. Shut your windows when you go to bed. The night air is invariably damp and cold, contrasting greatly with the warmth of the day; and it is then that miasma drifts in upon the sleeper. Do not indulge in ices and cold drinks."

**Language.**—The "Italian" language is the Tuscan, as written and spoken by its educated population, especially at Florence and Rome, and as shaped and polished by the great writers of the fourteenth century, or *Tracentisti* (or "three-century men," as the Italians say), viz., Dante, Petrarch, Boccaccio, Sacchetti, Villani; succeeded by Lorenzo de' Medici, Pulci, Bojardo, in the fifteenth century, or Italian *quattrocentisti*; and by Machiavelli, Guicciardini, Ariosto, Bembo, Vasari, B. Cellini, Guarini, Tasso, Bandello, called *Cinquecentisti*, or sixteenth century writers.\* The prin-

cipal dialects are the Milanese, Venetian, Paduan or Lombard, Mantuan, Piedmontese, Genoese, Bolognese, Neapolitan, Calabrian, Sicilian, and Sardinian (or Island dialect). A few useful words and phrases are given in the Vocabulary at the end of the Special Edition of *Bradshaw's Continental Guide*.

#### ANCIENT DIVISIONS OF ITALY.

The North of Italy, above the *River Macra* (now *Magra*), near Spezia and the Rubicon, near Rimini (both about latitude 44°), was called *Gallia Citerior* or *Gallia Cisalpina*. The remainder of the Peninsula, to the south, or *Italia proper*, was styled *Ansonia*, *Hesperia*, &c., by the poets.

Cisalpine Gaul was divided into Cispadana and Transpadana, by the *Padus* (Po), or *Eridanus*; and more particularly as follows:—1. *LIGURIA*—containing Genoa and Nice. 2. *TAURINA*—About Turin, Aosta, &c. 3. *INSUBRÆ*—Milan; Pavia, where Charles V. defeated Francis I. 4. *CÆROMANUS*—Brescia, Cremona, and Mantua, near the birthplace of Virgil. 5. *EUGANEI*—Verona, the birthplace of Catullus. 6. *VENETI*—Padua, where Livy was born; *Aquileia*, Friuli. Venice (named after this province) had no real existence till the destruction of Aquileia, A.D. 452. 7. *LINGONES*—Ravenna, where the emperor kept his court, and also Theodoric, the Goth, after defeating Odoacer. 8. *BOII*—Bologna, Modena, Parma, Piacenza.

The ancient divisions of *Italy proper* were:—9. *ETRURIA*, between the *Magra* and *Tiber*, from which Napoleon borrowed his name of the short-lived kingdom of Etruria. It contained *Luca*, *Pisa*, *Florence*, *Leghorn*, *Volterra*, *Siena*, *Arezzo*; *Perugia*, near *Lake Trasymene*, where Hannibal defeated the Romans for the third time; *Citium*, the city of *Perseus*; *Tarquinius*, of the *Tarquins*, *Vulturni*, and other Etruscan cities; and *Civita Vecchia*. 10. *UMBRIA*—*Rimini*; *Urbino*, the birthplace of *Raphael*; *Spoletum*; *Terni*, the birthplace of the Emperor *Tacitus*, and *Tacitus*, the historian; *Narni*. 11. *PICENUM*—*Ancona*, *Loreto*, *Ascoli*; *Sulmo*, the birthplace of *Ovid*; *Celano*, in the country of the *Marsi*; *Reata*, in the country of the *Sabines*, in which *Vespasian* was born; *Amisenum*, the birthplace of *Sallust*; and *Horace's Villa*, near *Tivoli*.

12. *LATIIUM*—*Rome*, on the *Tiber*, in the *Campania*; *Tivoli*; *Frascati*, or *Tuscanum*; *Albano*, *Ostia*. 13. *CAMPANIA*—*Capua*, on the *Volturno*; *Venafro*, *Cumæ*, *Baiæ*, *Puteoli*, *Naples*; *Pompeii*, under *Vesuvius*; *Salerno*, and the *Islands of Ichia*, *Procida*, and *Capri*. 14. *SAMNIUM*, in the *Apennines*—*Benevento*, and the *Caudine Forks*. 15. *APULIA*—*Foggia*, *Manfredonia*; *Canosa*, near *Canosa*, the scene of *Hannibal's* fourth great victory; *Venosa*, the birthplace of *Horace*; and *Bari*, captured by *Robert Guiscard*, 1067. 16. *CALABRIA* (in the heel of the boot, on the *Adriatic side*) but the name was afterwards transferred to the toe, on the *Sicilian side*—*Brindisi*, or *Brunasium*, the old port of embarkation for *Greece*; *Otranto*, *Gallipoli*, and *Taranto*, near the birthplace of *Ennius*, the poet.

\*The Italians call this century the 18th, not 16th; hence their 18th century is our 16th, as above.



17. LUCANIA (now Basilicata)—*Heraclea*; *Sibaris*, the city of the luxurious Sybarites; *Pæstum*, and its ruins. 18. BAUTRI (now Calabria Citra)—Cosenza; Scilla or Scylla, opposite Charybdis; Reggio, and Cotrone. The last three provinces, with their flourishing Greek colonies, constituted Magna Græcia.

20. SICILIA (or Trinacria) contained the ancient Greek cities of *Messana*, or Messina; *Catana*, or Catania, under Mount Etna; *Syracusa*, or Syracuse; *Agrigentum*, or Girgenti; *Drepanum*, or Trapani, near Marsala; *Panormus*, or Palermo; *Ægesta*, or Egese, under Mount Eryx; with the *Insulæ Æolæ*, or Lipari Islands.

### III.—THE FINE ARTS—CHRONOLOGICAL LISTS, &c.

The Fine Arts reached their greatest perfection in Italy in the fourteenth, fifteenth, and sixteenth centuries, when she was most wealthy and prosperous; and when, after a period of darkness and neglect, the remains of earlier times began to be collected and used as models. Vast sums were systematically spent on the churches and palaces, which her best architects were employed to construct, and her painters and sculptors combined to adorn; the three professions being sometimes united in the same person. These edifices still remain; and though Italy is no longer distinguished for producing artists, yet the man of cultivated taste, and the student, will always be attracted by the rich treasures she possesses of past ages, Pagan and Christian, in her public and private buildings, especially at Rome and Florence.

A particular account of them is given under the respective places in the body of the Hand-Book, but a few of the most prominent may be mentioned here.

**Painting.**—Old mosaics, at Ravenna; St. Mark's, Venice; Monreale, at Palermo.

**Frescoes.**—The earliest masters were Cimabue, Margaritone d'Arezzo, Guido, Giunta da Pisa, Giotto, the friend of Dante, S. Memmi, Giotto, Orcagna, Solari, Fra Angelico, Squarcione, &c., who executed the frescoes still existing at Siena, Florence, Pisa, Assisi, Arezzo, Ravenna, Bologna, Padua, and Rome.

Oil painting was discovered, or perfected, by Van Eyck, called John of Bruges (Giovanni da Brugia), and his pupil, Ruggieri. Antonello da Messina is also claimed as a discoverer or reviver. Sir C. Eastlake places the oldest oil painting at Florence about 1460.

These early painters were succeeded by other masters, in frescoes and oils, who, under the patronage of the Italian princes, founded various schools, marked by differences of style and colour, which are easily apparent to the practised connoisseur.

**Schools of Painting.**—The principal are named from the places where some of their best works are to be found, as specified in the body of the work.

*Genoa*—P. del Vaga.

*Milan* or *Lombard*—Luni, Procaccini, Caravaggio.

*Padua*—Mantegna.

*Ferrara*—Garofalo, D. Dossi.

*Mantua*—Giulio Romano, Primaticcio,

*Verona*—P. Veronese.

*Venetian*—G. Bellini, C. da Conegliano, Giorgione, S. del Plombo, P. Vecchio, Titian, Moretto, Bordone, Tintoretto, Bassano, Palma Giovane, Padovanino, Canaletto.

*Parma*—Correggio, Parmegiano.

*Bologna*—Francia, Fontana, the three Carracci, Barbleri, Guercino, Lanfranco.

*Florence*—Masaccio, Masolino, F. Lippi, Pollajuolo, Verocchio, Bronzino.

*Siena*—Sodoma.

*Perugia* or *Umbrian*—Perugino, Raphael.

*Roman*—M. Angelo, Carracci, Domenichino, F. Albani, A. Sacchi, Barocci, Cigoli, Allori.

*Naples*—G. Penni (Fattore), Spagnoletto, S. Rosa, L. Giordano.

The names of some of the most eminent artists are placed in the chronological list below about the time they flourished.

Specimens of very ancient paintings are to be seen on the walls of the Palace of Titus, at Rome, the houses at Pompeii, and on the Etruscan vases in the Vatican and elsewhere. See Miss Kate Thompson's *Picture Galleries of Europe*.

**Architecture.**—The most noticeable specimens are as follows: Turin—Works of Giuvara. Genoa—Works of Alessi, &c. Vercelli—Lombard Church. Milan—Italian Gothic Cathedral; Church of St. Ambrose. Cremona—Bell Tower. Pavia—Old Gothic Churches; and the Certosa. Brescia—Semi-Gothic buildings. Verona—Duomo, Lombard Churches, the Scaliger Monument, Sammicelli's Fortresses, Roman Amphitheatre. Vicenza—Works of Palladio. Padua—Hall, St. Anthony's Church, Giotto's Church. Venice—St. Mark's Byzantine Church; Palaces, by Sansovino, Scamozzi, Lombardi. Mantua—Duomo Palace; and works by G. Romano. Bologna—Leaning Towers; Churches. Pisa—Cathedral; Leaning Tower; Campo Santo. Ferrara—Cathedral; Palace. Ravenna—Byzantine Churches. Florence—Palazzo Vecchio—Pitti Palace; Duomo; S. Miniato. Perugia—Churches. Assisi—Church. Siena—Lombard Church. Rome—St. Peter's, and other Basilica Churches. Caserta—Royal Palace. Naples—Cathedral. Palermo—Norman and Saracenic Churches.

Remains of pure Grecian buildings are to be seen at Pæstum, Syracuse, Girgenti, Trapani. Of Roman, at Rome, from the earliest ages of the republic downwards; but especially of the time of the Empire, in the Baths, Colosseum, Pantheon, and Tombs.

At Pompeii are remains of public and domestic buildings and arches. Narni, aqueduct and bridge. Benevento, an arch. Ancona, mole and arch. Capua and Pozzuoli, parts of amphitheatres. Verona, an amphitheatre. Aosta, arch and gate. Very little of what is called in England Gothic or pointed is to be found in Italy.

**ALPHABETICAL LIST of ITALIAN PAINTERS, SCULPTORS (marked s.), AND ARCHITECTS**  
(marked a); the name by which they are best known being placed first. Names in italics are not the artist's family name.

	Birth.	Death.	Birth.	Death.
Albano, F.	1578	1660	<i>Claude Lorraine</i> , or <i>Claudio di</i>	
Alberti, L. B. (a)	1404	1472	Lorano (Claude Gellée)	1600 1682
Alberti, D.	1588	1618	<i>Correggio</i> (A. Allegri)	1494 1534
Alessi, G. (a)	1500	1572	Cortona, P. da	1596 1669
Algarði, A. (a, s.)	1602	1654	Dolci, C.	1616 1686
Amonanati, B. (a)	1611	1686	<i>Domenichino</i> (D. Zampieri)	1581 1611
Antonello di Messina	1414	1498?	Donatello (s.)	1386 1466
Arnolfo di Lapo (a)	1282	1310	Dossi D.	1560 1569
Bandinelli, B. (s)	1493	1560	<i>Empoli</i> (J. Chimenti)	1554 1649
Baroccio, Fed. Fiori	1528	1612	Ferrari, G.	1484 1550
Barozzi, G. (a)	1507	1573	Fiesole, M. da (s)	1400 1496
<i>Bassano</i> (Da Ponte)	1510	1592	Fontana, C. (a)	1634 1714
<i>Beccafumi</i> (D. Mecherino)	1454	1549	Fontana D. (a)	1543 1607
Bellini, Gentile	1421	1500	Fontana, G. (a)	1540 1614
Bellini, Giovanni	1424	1514	Fontana, L. Z.	1552 1614
Bernini, G. L. (a, s.)	1598	1680	Fra Angelico (G. Angelico da Fiesole)	1387 1455
Bernini, P. (s)	1562	1629	Fra Bartolommeo	1475 1517
Berretini, P. (da Cortona)	1596	1669	Fra Beato	1387 1455
Bibiena, G. F. (a)	1659	1739	Francavilla (s.)	1611
Bologna, G. da (s)	1524	1608	Francia, F.	1480 1535
Bordone, P.	1500	1570	Fuga, F. (a)	1699 1780
<i>Borgognone</i> (Jac. Courtola)	1621	1676	Gaddi, G.	1239 1312
Borromini F. (a)	1599	1667	Gaddi, T. (painter and architect)	1300 1350
<i>Botticelli</i> (Sandro Filipepi)	1447	1510	Galliei, A. (a)	1691 1737
Bramante (a)	1444	1514	Garofalo	1481 1556
<i>Bronzino</i> (Angelo Allori)	1502	1572	Gauli, G.	1658 1709
Brunelleschi, F. (a)	1377	1444	Gemignani, G.	1611 1681
Brusaporci	1494	1567	Genga, B. (a)	1518 1558
Buffalmacco	1382	1351	Gentilesechi	1563 1646
Buonvicini, A. (s)	1252	1622	Ghiberti (s)	1455
Cannucini, V.	1773	1844	Ghirlandajo	1449 1498?
<i>Canalotto</i> (A. Canale)	1697	1768	Giocondo, Fra (a)	1435
Canova, A. (s)	1757	1822	<i>Giorgione</i> (Giorgio Barbarelli)	1478 1511
Caracci, D.	1620	1684	Giordano, L.	1632 1795
Caracci, Agostino	1558	1601	Giotto, painter and architect	1276 1356
Caracci, Annibale	1580	1609	<i>Giulio Romano</i> (Giulio Péppi), pain-	
Caracci, Ludovico	1555	1619	ter and architect	1492 1546
<i>Caravaggio</i> (M. Amerighi)	1569	1609	Giunta da Pisa	1276 1336
Caraccio V.	1519	1519	Gozzoli, B.	1424 1485
Castiglione, B.	1616	1670	<i>Guercino</i> (G. F. Barbieri)	1590 1666
Cellini, B. (s)	1500	1570	Guidi, D. (a)	1628 1701
Cesari, G. (Cavalier d'Arpino)	1560	1640	Guido Reni	1575 1643
Chiarì, G.	1554	1727	Guidotti, P.	1569 1629
Chiarini, C.	1423	1719	Innocenzo da Imola	1480 1550
<i>Cignoli</i> (Ludovico Cardì)	1527	1613	Lafranco, G.	1581 1647
Cima da Conegliano	1460	1520?	Laurati, P. di Siena	1300? 1350?
Cimabue, Giov.	1230	1300	Lippi, Fra F.	1412 1469
Civitali, M. (s)	1435	1501	Lombardi, C. (a)	1569 1620
			Longhi, M. the elder (a)	1600
			" the younger (a)	1656
			Longhi, O. (a)	1569 1619
			Lorenzetti (s)	1530
			Lotto, L.	1480 1554
			Luini, B. da	1460 1530
			Luini, A.	1530 1590
			Maderno, C. (a)	1556 1629
			Maderno, S. (s)	1576 1638
			Majano, B. da (s)	1442 1498
			Majano, G. da (a)	1407 1477
			Maldini, P. (s)	1614 1684
			Mantegna, A.	1430 1505
			Maratti, G.	1625 1713
			Margaritone	1236 1311

	Birth.	Death.		Birth.	Death.
<i>Masaccio</i> (Tommaso Guidi).....	1401	1442?	Rossi, A. de (s) .....	1671	1715
<i>Masolino</i> .....	1408	1440	Rossi, G. A. de (a) .....	1618	1668
<i>Masuccio, the second (a, s.)</i> .....	1291	1388	Sabbatini, A. ....	1480	1545
<i>Mazzuoli (a)</i> .....	1644	1725	Sacchi, A. ....	1600	1661
<i>Memmi, S.</i> .....	1285	1344?	Salimbene, V. ....	1577	1613
<i>Michael Angelo</i> (painter, sculptor, and architect) .....	1474	1564	Salvator Rosa .....	1615	1673
<i>Michelozzi, M.</i> .....	1396	1470?	Salvi, N. (a) .....	1699	1738?
<i>Milizia, F. (a)</i> .....	1726	1798.	<i>Salviati</i> (F. Rossi) .....	1510	1563.
<i>Molo, G.</i> .....	1616	1661	Sammichelli, M. (a) .....	1484	1559
<i>Montorsoli (a)</i> .....	...	1563	Sangallo (the elder; a) .....	1443	1517
<i>Moretto</i> (A. Bonvicino).....	1500	1560?	Sangallo, A. (a) .....	...	1546
<i>Morrealese</i> .....	1608	1647	Sansovino V. (a, s.) .....	1477	1570
<i>Muziano, G.</i> .....	1528	1590	<i>Sarto, A. del</i> (A. Vanucchi).....	1488	1530
<i>Nanni, G. (d'Udine)</i> .....	1494	1561	<i>Sassoferrato</i> (G. B. Salvi).....	1605	1665
<i>Nola, G. di (a, s.)</i> .....	1476	1559	Scamozzi, V. (a) .....	1562	1616
<i>Notti, G. delle</i> (or Honthorst) .....	1592	1662	Scarsellino .....	1561	1621
<i>Orcagna</i> .....	...	1376?	Schidone, B. ....	1570	1615
<i>Paccharotti, J.</i> (born at Siena, painted there 1535).....	...	...	Settignano, D. da .....	1457	1515?
<i>Padovanino</i> (Aless. Varotari) .....	1590	1650	Signorelli, L. (da Cortona) .....	1441	1524
<i>Palladio (a)</i> .....	1518	1580	Sirani, E. ....	1638	1665
<i>Palma Giovane</i> .....	1544	1626	<i>Sodoma</i> (G. A. Razzi) .....	1474	1549
<i>Palma Vecchio</i> .....	1500	1568	Solario, A. (Zingaro).....	1381	1455
<i>Parmigianino</i> (F. Mazzuola) .....	1503	1540	Solario A. di (Gobbo) .....	1458	1509?
<i>Passeri, G. B.</i> .....	1610	1679	Solimena, F. ....	1567	1747
<i>Passignano</i> (Dom. Cresti) .....	1550	1638	Spada .....	1578	1622
<i>Pellegrini, P. (a)</i> .....	1522	1592	<i>Spagnoletto</i> (Jose Ribera) .....	1598	1669
<i>Penni, G. F. (Fattore)</i> .....	1488	1528	Squarcione, F. ....	1394	1474
<i>Perrault, C. (a)</i> .....	1613	1688	<i>Tacca (s)</i> .....	...	1640
<i>Perugino</i> (P. Vannucci) .....	1446	1524	Tassi, A. ....	1568	1644
<i>Peruzzi, B.</i> (painter and architect) .....	1480	1536	Tempesta, A. ....	1545	1630
<i>Pintelli, B. (a)</i> .....	1420	1480	Tiarini, A. ....	1577	1668
<i>Pinturicchio, B.</i> .....	1454	1513	Tiepolo, G. B. ....	1692	1770
<i>Piombo, Fra Sebast. del</i> .....	1485	1547	Tintoretto .....	1512	1594
<i>Pisa, A. da (s)</i> .....	1270	1345	Titian .....	1477	1576
<i>Pisa, G. da (s)</i> .....	...	1320	Triviani, F. ....	1656	1746
<i>Pisa, N. da (s)</i> .....	...	1270	Uccello, Paolo .....	...	1475
<i>Pollajuolo, S. (a, s.)</i> .....	1454	1509	Vacca, F. (s) .....	...	1600
<i>Pomerancio</i> .....	1562	1626	Vaga, P. del (Buonaccorsi).....	1500	1547
<i>Ponzio, F. (a)</i> .....	1555	1610	Vanni, F. ....	1565	1609
<i>Pordenone</i> (G. A. Licinio) .....	1484	1540	Vanvitelli, L. (a) .....	1700	1773
<i>Porta, G. della (a, s.)</i> .....	...	1577	Vasari, G. (Author of the "Lives of Painters") .....	1512	1574
<i>Pussino</i> (G. Dughet) .....	1613	1675	Venusti, M. ....	...	1580
<i>Poussin, N.</i> .....	1494	1665	Verocchio, (s) .....	...	1498
<i>Pozzi, A. (a)</i> .....	1642	1709	Veronese, A. ....	1580	1648
<i>Preti, M.</i> .....	1613	1699	<i>Veronese, Paolo</i> (Callari).....	1532	1583
<i>Primaticcio, F.</i> .....	1490	1570	<i>Vicentino, Andrea</i> (Michel Andrea) .....	1539	1614
<i>Procaccini, A.</i> .....	1490	1570	Vinci, L. da (painter and architect) .....	1462	1519
<i>Quercia, J. della</i> .....	...	1418	Volterra, F. da (a) .....	...	1483
<i>Raggi, A. (s)</i> .....	1624	1686	Zuccheri, F. ....	1543	1609
<i>Rainaldi, C. (a)</i> .....	1611	1691	Zucchi, T. ....	1529	1566
<i>Rainaldi, G. (a)</i> .....	1570	1655			
<i>Raphael, or Raffaello</i> (Sanzio d' Urbino) .....	1483	1520			
<i>Ricci, G.</i> .....	1537	1612			
<i>Ricci, S.</i> .....	1660	1734			
<i>Ricciarelli, D. (da Volterra)</i> .....	1500	1557			
<i>Robbia, L. della</i> .....	1400	1481			
<i>Romanelli, G.</i> .....	1617	1682			
<i>Rossellini, B. (a)</i> .....	1410	1460			
<i>Rossellini, P. (a)</i> .....	1410	1460			

See Kugler's "Hand-Book of Painting," 3 volumes,  
translated by Eastlake; Ruskin's Works; Vasari's  
"Lives of the Painters," by Forster; Lessert's  
"History of Painting," by Roscoe; Crowe and  
Cavalcaselli's "History of Painting in Italy;"  
Miss Farquhar's "Catalogue of Painters;"

Miss Thompson's "Hand-Book to the Public Picture Galleries of Europe;" Fergusson's "Illustrated Hand-Book of Architecture," 2 volumes; Street's "Brick and Marble in the Middle Ages" (North Italy).

# CHRONOLOGICAL LIST OF IMPORTANT EVENTS IN ITALY, ROMAN EMPERORS, POPE, SOVEREIGNS OF STATES, Dukes, ARTISTS, &c.

N.B.—Many of the earlier dates of Roman events, Bishops or Popes, are very uncertain. The Popes marked thus \* are Romans or Italians by birth.

B.C.

753 Rome founded by Romulus, first King. Festival kept 21st April. The "2635th year" of the city, A.U.C., was duly celebrated 21st April, 1892.

- 716 Numa Pompilius
- 673 Tullus Hostilius
- 640 Ancus Martius
- 616 Tarquinius Priscus
- 578 Servius Tullius
- 531 Tarquinius Superbus, last King of Rome
- 510-09 Expulsion of the Kings, Republic founded, and Consuls instituted
- 501 Dictator appointed
- 494 Tribunes instituted
- 491 Coriolanus exiled
- 459 Volscian War
- 451 Decemvirs instituted, Twelve Tables
- 443 Censors created
- 396 Veil taken by Camillus
- 391 Rome taken by the Gauls
- 340 Latin War
- 296-90 Third War with the Samnites
- 264-41 Roman Supremacy in Italy; first Punic War
- Hannibal, 247-183
- Cato, 234-189
- 231 Conquest of Sardinia and Corsica
- Scipio, 219-185
- 216 Battle of Cannæ
- Terence, 195-159
- 146 Destruction of Carthage
- Cicero, 106-43
- 111-06 Jugurthine War
- Cæsar, 100-44
- Lucretius, 95-55
- Sallust, 86-34
- 86 Death of C. Marius
- 82 Sulla, Dictator
- 74-65 Second War with Mithridates. Cicero at Rome
- Virgil, 70-19
- 65-2 Catiline's conspiracies
- Horace, 65-8
- 63 Cicero, Consul
- 60 First Triumvirate between Cæsar, Pompey, and Crassus
- 59 Cæsar Consul, first time
- Livy, B.C. 59-17 A.D.
- 58-50 Cæsar's Campaigns in Gaul

B.C.

- 49 Cæsar, Dictator
- 48 Battle of Pharsalia. Death of Pompey
- 44 Cæsar assassinated
- 43 Second Triumvirate; Lepidus, M. Antony, and Octavian (Augustus)
- Death of Cicero
- Ovid, 43 B.C. to A.D. 18
- 42 Battle of Philippi; Death of Brutus
- 31 Battle of Actium
- 30 Death of Antony
- 27 Augustus, first Roman Emperor
- A.D.
- Seneca, 2-65.
- 14 Emperor Tiberius
- Martial, 29-104
- 33 The Crucifixion
- 37 Emperor Caligula
- Lucan, 37-65
- 41 Emperor Claudius
- 42 "St. Peter," reputed Bishop of Rome
- 54 Emperor Nero
- Tacitus, 61-110
- 65-66 St. Linus, Bishop of Rome
- 69 Emperors Galba, Otho, Vitellius, and Vespasian
- Silius Italicus, about this time
- 78 St. Anacletus, Bishop of Rome
- 79 Emperor Titus. Pompeii overwhelmed—Death of Pliny the Elder
- 81 Emperor Domitian
- Plutarch, 85-120
- 91 St. Clement,\* Bishop of Rome (sometimes placed before Linus)
- 96 Emperor Nerva
- 98 Emperor Trajan
- Pliny the Younger. Died about A.D. 110
- 100 St. Evaristus, Bishop of Rome
- 109 St. Alexander,\* Bishop of Rome
- 117 Emperor Hadrian
- Juvenal died A.D. 128
- 119 Sixtus I.,\* Bishop of Rome
- 127 St. Telesphorus, Bishop of Rome
- 138 Emperor Antoninus Pius
- 138 St. Hyginus, Bishop of Rome
- 142 St. Pius I., Bishop of Rome
- 156 St. Anicetus, Bishop of Rome
- 161 Emperor Marcus Aurelius
- 161 Emperor Lucius Verus
- 168 St. Soter, Bishop of Rome
- 177 St. Eleutherus, Bishop of Rome
- 180 Emperor Commodus
- 185 or 193 St. Victor, Bishop of Rome
- 193 Emperor Pertinax
- Emperor Didius Severus
- 193 Emperor Septimius Severus
- 197 or 202 St. Zephyrinus,\* Bishop of Rome
- 211 Emperor Caracalla
- 217 Emperor Macrinus
- 217-219 St. Callixtus I.\* Bishop of Rome
- 218 Emperor Heliogabalus, or Elagabalus
- 222 Emperor Aurelius, or Alexander Severus
- 222-223 St. Urban I.\* Bishop of Rome
- 230 St. Pontianus,\* Bishop of Rome

- A.D.
- 235 St. Antherus, Bishop of Rome  
 236 Emperor Maximinus  
 236 St. Fabian,\* Bishop of Rome  
 238 Emperors Gordian, I. and II.  
 243 Emperor Philip  
 249 Emperor Decius  
 251 Emperor Gallus  
 252 St. Cornelius,\* Bishop of Rome  
 252 Novatian, Antipope  
 252 St. Lucius,\* Bishop of Rome  
 253 St. Stephen I.,\* Bishop of Rome  
 258 Emperor Valerianus  
 257 St. Sixtus II., Bishop of Rome  
 259 St. Dionysius, Bishop of Rome  
 261 Emperor Gallienus  
 263 Emperor Claudius II.  
 269 or 270 St. Felix I.,\* Bishop of Rome  
 270 Emperor Domitianus Aurelianus  
 274 or 275 St. Eutychianus, Bishop of Rome  
 275 Emperor M. Claudius Tacitus  
 276 Emperor Probus  
 282 Emperor Carus  
 283 St. Calix, Bishop of Rome  
 284 Emperors Diocletian and Maximianus  
 296 St. Marcellinus,\* Bishop of Rome  
 304 St. Marcellus,\* Bishop of Rome  
 305 Emperor Constantius Chlorus and Galerius  
 306 Emperor Constantine the Great, first Christian Emperor  
 310 St. Eusebius, Bishop of Rome  
 311 St. Melchisedes, Bishop of Rome  
 312 Constantine defeats Maxentius at Rome  
 313 At Milan, he proclaims the equality of Christianity with other religions  
 314 St. Sylvester,\* Bishop of Rome  
 336 St. Mark I.,\* Bishop of Rome  
 337 St. Julius I.,\* Bishop of Rome  
 337 Emperors Constantine II. and Constantius III.  
 352 St. Liberius I.,\* Bishop of Rome  
 355 Felix II.,\* Antipope  
 361 Emperor Julian, the Apostate  
 363 Emperor Jovian  
 364 Emperors Valentinian I., or Valens, and Gratian  
 366 St. Damasus I., Bishop of Rome  
 378 Emperor Theodosius the Great  
 383 (West) Emperor Valentinian II.  
 383 (East) Emperor Arcadius  
 384 St. Siricius,\* Bishop of Rome  
 395 (West) Emperor Honorius  
 398 St. Anastasius I., Bishop of Rome  
 400-3 Alaric the Goth enters Italy  
 401 St. Innocent I., Bishop of Rome  
 408 (East) Emperor Theodosius II.  
 410 Alaric sacks Rome  
 417 St. Zosimus, Bishop of Rome  
 418 St. Boniface I.,\* Bishop of Rome  
 420 Eulalius, Antipope  
 422 St. Celestine I., Bishop of Rome  
 425 (West) Valentinian III.  
 432 St. Sixtus III.,\* Bishop of Rome  
 438 Theodosian code proclaimed  
 440 St. Leo I. the Great, Bishop of Rome
- A.D.
- 450 (East) Emperors Pulcheria and Marcian  
 Attila and the Huns enter Italy  
 455 Vandals sack Rome  
 455 (West) Emperor Maximus  
 455 (West) Emperor Avitus  
 457 (West) Emperor Majorianus  
 457 (East) Emperor Leo I.  
 461 St. Hilary, Bishop of Rome  
 461 (West) Emperor Libius Severus  
 467 St. Simplicius, Bishop of Rome  
 467 (West) Emperors Anthemius and Procopius  
 472 (West) Emperor Olybius  
 473 (West) Emperor Glycerius  
 474 (West) Emperor Nepos  
 474 (East) Emperor Leo II.  
 474 (East) Emperor Zeno  
 475 (West) Emperor Romulus Augustulus (so styled in ridicule), the last Emperor of the West; dethroned by Odoacer, 476  
 476 Odoacer, King of the Eruli ("Italy"), at Ravenna  
 481 Clovis the Great, King of France  
 483 St. Felix III.,\* Bishop of Rome  
 491 (East) Emperor Anastasius I.  
 492 St. Gelasius, Bishop of Rome  
 493 Theodoric the Ostrogoth, King of "Italy," at Ravenna  
 496 St. Anastasius II.,\* Bishop of Rome  
 498 St. Symmachus, Bishop of Rome  
 514 Laurentius, Antipope  
 514 St. Hormisdas, Bishop of Rome  
 518 (East) Emperor Justin I.  
 523 John IV., Bishop of Rome  
 526 St. Felix I., Bishop of Rome  
 526 Athalaric, King of "Italy."  
 527 (East) Emperor Justinian, Author of the "Digest."  
 530 Boniface II.,\* Bishop of Rome  
 530 Dioscurus, Antipope  
 531 or 533 John II., Bishop of Rome  
 534 Theodatus, King of "Italy"  
 535 St. Agapetus\*  
 536 St. Silverius, Bishop of Rome  
 536 Vitiges, King of "Italy"  
 537-9 Belisarius recovers Italy from the Goths  
 537 or 540 Vigilius,\* Bishop of Rome  
 540 Theodebald, King of "Italy"  
 541 Alaric, King of "Italy"  
 541 Totila, King of "Italy;" he takes Rome 546  
 547 Belisarius retakes Rome  
 552 Teia, last Ostrogoth King of "Italy"  
 553 Narses, Duke of Italy under the Emperor Justinian  
 555 Pelagius I.,\* Bishop of Rome  
 558 Clotaire, King of France  
 560 St. John III.,\* Bishop of Rome  
 565 (East) Emperor Justin II.  
 568 Alboin, King of the Lombards  
 569 Longinus, Exarch of Ravenna  
 573 St. Benedict I.,\* Bishop of Rome  
 573 Cleoph or Cleophis, King of the Lombards  
 578 St. Pelagius II.,\* Bishop of Rome  
 578 (East) Emperor Tiberius II.

A.D.

- 582 (East) Emperor Mauritius  
 584 Autharis, Duke of the Lombards  
 584 Smaragdus, Exarch of Ravenna  
 590 St. Gregory I. (the Great), Bishop of Rome  
 590 Romanus, Exarch of Ravenna  
 591 Agilolph, Duke of the Lombards  
 597 Callinicus, Exarch of Ravenna  
 602 (East) Emperor Phocas  
 602 Smaragdus, Exarch of Ravenna (a second time)  
 604 Sabinianus, Bishop of Rome  
 606 Boniface III., \* Pope. About this time the  
     Papal power begins to rise.  
 608 Boniface IV., Pope  
 610 (East) Emperor Heraclius  
 611 Johannes Lemigius, Exarch of Ravenna  
 615 Deodatus, \* or Adeodatus I., Pope  
 615 Adawald, King of Lombards  
 616 Eleutherius, Exarch of Ravenna  
 618 Boniface V., Pope  
 619 Isaac, Exarch of Ravenna  
 625 Honorius I., Pope  
 625 Ariwald, King of Lombards  
 628 Dagobert the Great, King of France  
 636 Rotharis, Duke of Brescia, or King of the Lombards  
 638 Plato, Exarch of Ravenna  
 639 Severinus, \* Pope  
 640 John IV., Pope  
 641 Theodore I., Pope  
 648 Theodorus I., Exarch of Ravenna  
 649 St. Martin I., Pope  
 649 Olympius, Exarch of Ravenna  
 652 Rodwald, King of the Lombards  
 652 Theodorus, Exarch of Ravenna (a second time)  
 653 Aribert I., King of the Lombards  
 654 Eugenius I., \* Pope  
 657 Vitallian, Pope  
 661 Pertharitus, King of the Lombards  
 662 Grimsald, King of the Lombards  
 666 Gregory, Exarch of Ravenna  
 670 Adeodatus II., \* Pope  
 671 Pertharitus, King of the Lombards (a second time)  
 675 Domnus (or Donus) I., \* Pope  
 678 Agathon, Pope  
 678 Theodore II., Exarch of Ravenna  
 682 St. Leo II., Pope  
 684 Benedict II., \* Pope  
 685 John V., Pope  
 685 Peter, Antipope  
 685 Theodore, Antipope  
 686 Cunibert, King of the Lombards  
 686 Paschal, Antipope  
 686 Conon, Pope  
 687 Sergius I., Pope  
 687 Johannes Platon, Exarch of Ravenna  
 697 Republic of Venice founded; Paolo Lucio  
     Anafesto, first Doge  
 708 Luitpert, King of the Lombards  
 711 Ragimbert, King of the Lombards  
 711 Aribert II., King of the Lombards  
 711 John VI., Pope  
 703 Theophylactus, Exarch of Ravenna

A.D.

- 705 John VII., Pope  
 708 Sisinnius, Pope  
 708 Constantinus, Pope  
 710 Johannes Rizocopus, Exarch of Ravenna  
 711 Eutychius, Exarch of Ravenna  
 712 Ausprand, King of the Lombards  
 712 Luitprand, King of the Lombards  
 713 Scholasticus, Exarch of Ravenna  
 715 Gregory II., \* Pope  
 727 Paul, Exarch of Ravenna  
 728 Eutychius, Exarch of Ravenna (a second time)  
 731 Gregory III., Pope  
 741 Zacharias, Pope  
 744 Hildebrand, King of the Lombards  
 744 Ratchia, King of the Lombards and Duke of Friuli  
 746 Chilperic II. (or Chilperic Martel), King of France  
 749 Astolfus, King of the Lombards  
 752 Stephen II., \* Pope  
 752 Stephen III., \* Pope  
 752 Pepin, King of France  
 756 Desiderius, King of the Lombards and Duke of Istria  
 756 Pepin gives the Exarchate to the Pope  
 757 Paul I., \* Pope  
 763 Stephen IV., Pope  
 768 Theophylact, Antipope  
 768 Constantine II., Antipope  
 768 *Charlemagne*, King of the Franks  
 769 Philip, Antipope  
 772 Adrian I. \* (of the *Colonna* family), Pope  
 774 Lombardy, &c., taken by Charlemagne  
 795 St. Leo III., \* Pope  
 800 Charlemagne (Carolus Magnus) the Frank, Emperor of the West. From this time the Roman Pontificate was finally separated from the Eastern Empire, and came under the influence of the Frank or German Empire  
 814 Louis I., Emperor of the West  
 816 Stephen V., \* Pope  
 817 Paschal I., \* Pope  
 824 Eugenius II., \* Pope  
 826 Zinzinus, Antipope  
 827 Valentinus, \* Pope  
 827 Gregory IV., \* Pope  
 828 Egbert I., King of all England  
 828 Boniface I., Marquis of Tuscany  
 840 Lothaire, Emperor of the West  
 844 Sergius II., \* Pope  
 846 Leo IV., \* Pope  
 847 Adelbert I., Duke of Tuscany  
     (Legend of Pope Joan, or "John VIII." 853-5)  
 855 St. Benedict III., \* Pope  
 855 Louis II., Emperor of the West  
 855 Anastasius, Antipope  
 858 Nicholas I., \* Pope  
 867 Adrian II., \* Pope  
 872 John VIII., \* Pope  
 872 Alfred, King of England  
 876 Carloman, King of France  
 880 Charles III., King of Italy, and Emperor of Germany

A.D.

- 882 Martin II., Pope  
 884 Adrian III., \* Pope  
 885 Stephen VI., \* Pope  
 888 Berenger, Duke of Friuli  
 889 Guy, Duke of Spoleto, King of Italy; and Emperor of Germany, 892  
 890 Arnulf, Emperor of Germany  
 890 Adalbert II., Duke of Tuscany  
 891 Formosus, \* Pope  
 891 Sergius III., Antipope  
 894 Lambert, King of Italy, and Emperor  
 897 Boniface VI., \* Pope  
 897 Stephen VII., \* Pope  
 897 Romanus II., Antipope  
 897 Theodore II., Pope  
 899 John IX., Pope  
 900 Louis the Blind, King of Italy  
 900 Benedict IV., \* Pope  
 903 Leo V., Pope  
 903 Christopher, \* Antipope  
 904 Sergius III., \* Pope  
 905 Berenger, King of Italy; Emperor, 915  
 911 Anastasius III., \* Pope  
 913 Landus, or Lando, Pope  
 914 John X., \* Pope  
 919 Guy, Duke of Tuscany  
 922 Rodolph, King of Italy and Burgundy  
 926 Hugh, King of Italy  
 928 Leo VI., \* Pope  
 929 Stephen VIII., \* Pope  
 929 Boson, Marquis of Tuscany  
 931 John XI., \* (Conti family), Pope  
 936 Leo VII., \* Pope  
 936 Otho the Great, Emperor of Germany  
 936 Hubert, Duke of Tuscany  
 938 Aledran, Marquis of Montferrat  
 939 Stephen IX., Pope  
 943 Martin III., \* Pope  
 943 Lothaire, King of Italy  
 946 Azapetus II., \* Pope  
 950 Berenger II. and Adalbert, King of Italy  
 954 John XII., \* (Conti), Pope  
 961 Hugh the Great, Duke of Tuscany  
 962 Italy united with Germany, under Emperor Otho the Great  
 963 Leo VIII., Antipope  
 964 Benedict V., \* Pope  
 966 John XIII., \* Pope  
 972 Domnus or Donus II., \* Pope  
 972 Benedict VI., \* Pope  
 973 Otho II., Emperor of Germany  
 974 Boniface VII., Antipope  
 975 Benedict VII., \* (Conti), Pope  
 983 John XIV., Pope  
 983 Otho III., Emperor of Germany  
 985 John XV., \* Pope  
 986 John XVI., \* Pope  
 987 Hugh Capet, King of France  
 991 Pietro Orseolo II., 26th Doge of Venice  
 995 William I., Marquis of Montferrat  
 996 Gregory V., Pope  
 997 John XVII., Antipope  
 999 Sylvester II., Pope

A.D.

- 1001 Adalbert III., Duke of Tuscany  
 1002 Henry II., Emperor of Germany  
 1003 John XVIII., Pope  
 1003 Gregory VI., Antipope  
 1003 John XIX., \* Pope  
 1009 Ottone Orseolo, Doge of Venice  
 1009 Sergius IV., \* Pope  
 1012 Benedictus VIII., \* (Conti), Pope  
 1014 Rinaldo, Duke of Tuscany  
 1017 Canute, King of England  
 1017 Gregory VI., \* Antipope  
 1018 Normans enter Italy  
 1024 John XX., \* (or John XIX.), Pope  
 1024 Conrad II., Emperor of Germany  
 1026 Pietra Barbolano, Doge of Venice  
 1027 Boniface, Duke of Tuscany  
 1032 Domenico Flabianaco, Doge of Venice  
 1033 Benedict IX., \* Pope  
 1033 Sylvester III., Antipope  
 1039 Henry III., Emperor of Germany  
 1043 Will. Braccia-ferro, Count of Apulia  
 1043 Domenico Contarini I., Doge of Venice  
 1044 Gregory VI., \* Pope  
 1046 Clement II., Pope  
 1046 Drogo, Count of Apulia  
 1046 Emperor Henry III. deposes three Popes  
 1048 Damasus II., Pope  
 1049 S. Leo IX., Pope  
 1051 Humphrey, Count of Apulia  
 1054 Robert Guiscard, Count and Duke of Apulia  
 1055 Victor II., Pope  
 1055 Beatrice and Godfrey, Dukes of Tuscany  
 1056 Henry IV., Emperor of Germany  
 1057 Stephen X., Pope  
 1058 Benedict X., \* (Conti), Antipope  
 1059 Nicholas II., Pope  
 1060 Philip I., King of France  
 1060 Boniface I., Marquis of Montferrat  
 1061 Alexander II., \* (Badagio family), Pope  
 1061 Honorius II., Antipope  
 1066 William the Conqueror, King of England.  
 1067 Frederick I., Lord of Ferrara  
 1071 Domenico Silvio, Doge of Venice  
 1072 Roger I., Count of Sicily  
 1073 Gregory VII., \* (Hildebrand or Aldobrandeschi) Pope  
 1073 Clement II., Antipope  
 1076 Matilda, Countess of Tuscany  
 1077 Emperor Henry IV., at Canossa.  
 1081 Vitale Faliero, Doge of Venice  
 1085 Roger, Duke of Apulia  
 1086 Victor III., \* (Epifani), Pope  
 1038 Urban II., Pope  
 1090 Paschal II., Pope  
 1015 First Crusade  
 1096 Vitale Micheli I., Doge of Venice  
 1096 Albert, Antipope  
 1100 William II., Marquis of Montferrat  
 1101 Roger II., Sicily, Duke of Apulia, 1130  
 1101 King of Sicily, 1130  
 1101 Theodore, Antipope  
 1102 Ordelafio Faliero, Doge of Venice  
 1102 Sylvester III., Antipope

A.D.

- 1106 Henry V., Emperor of Germany  
 1108 Amadeus II., first Count of Savoy  
 1108 Louis VI., King of France  
 1117 Domenico Micheli, Doge of Venice  
 1118 Gelasius II.\* (*Caetani*), Pope  
 1118 Gregory VIII., Antipope  
 1118 Guy Salinguerra, Lord of Ferrara  
 1119 Clistus II., Pope  
 1119 Conrad, Duke of Tuscany  
 1123 Ninth Council of Lateran  
 1124 Honorius II., Pope  
 Celestine II., Antipope  
 1125 Lothaire II., Emperor of Germany  
 1126 Rinaldo, Marquis of Montferrat  
 1130 Innocent II.\* (*Papareschi*), Pope  
 1130 Silk brought into Italy  
 1130 Anacletus II., Antipope  
 1130 Pietro Polani, Doge of Venice  
 1131 Ramprest, President of Tuscany  
 1133 Henry, Count of Tuscany  
 1138 Victor IV., Antipope  
 1138 Conrad III., Emperor of Germany  
 1139 Ulderico, Marquis of Tuscany  
 1140 William III., Marquis of Montferrat  
 1143 Celestine II.\* Pope  
 1144 Lucius II.\* (*Caccianemici*), Pope  
 1145 Eugenius III.\* (*Paganelli*), Pope  
 1146 Domenico Morosini, Doge of Venice  
 1150 Taurello, or Torelli, Lord of Ferrara  
 1152 Fred. I. (*Barbarossa*), Emperor of Germany  
 1153 Anastasius IV.,\* Pope  
 1153 Guelph, Duke of Tuscany  
 1154 Adrian IV. (*Breastpear*), Pope; born at Abbot's Langley, near Watford  
 1154 William I., King of Sicily  
 1156 Vitale Micheli II., Doge of Venice  
 1159 Alexander III.\* (*Bandinelli*), Pope  
 1159 Victor IV., Antipope  
 1164 Paschal III., Antipope  
 1167 William II., the Good, King of Sicily  
 1169 Calixtus III., Antipope  
 1173 Sebastiano Ziani, Doge of Venice  
 1178 Innocent III., Antipope  
 1179 Orto Mastropiero, Doge of Venice  
 1180 Philip Augustus, King of France  
 1181 Lucius III.\* (*Alluignotti*), Pope  
 1185 Urban III.\* (*Crielli*), Pope  
 1187 Gregory VIII.\* (*De Morra*), Pope  
 1188 Clement III.\* (*Scolari*), Pope  
 1188 Conrad, Marquis of Montferrat  
 1189 Tancred, King of Sicily  
 1190 Henry VI., Emperor of Germany  
 1191 Celestine III.\* (*Orsini*), Pope  
 1192 Boniface II., Marquis of Montferrat  
 1192 Enrico Dandolo, Doge of Venice  
 1194 Emperor Henry VI. (*Suabia*), King of Sicily  
 1195 Salinguerra II. (*Torelli*), Lord of Ferrara  
 1195 Philip, Tuscany; elected Emperor, 1198  
 1196 Azzo VI. (*Este*), Lord of Ferrara  
 1197 Frederick, King of Sicily  
 1198 Innocent III.\* (*Conti*), Pope  
 1198 Philip, Emperor of Germany  
 1199 John, King of England

A.D.

- 1205 Pietro Ziani, Doge of Venice  
 1207 William IV., Marquis of Montferrat  
 1208 Otto IV., Emperor of Germany  
 1208 Florence, a Republic, till 1531  
 1210-15 Frederick II., Emperor of Germany  
 1212 Aldovrandini I. (*Este*), Lord of Ferrara  
 1215 Azzo VII. (*Esti*), Lord of Ferrara  
 1216 Honorius III.\* (*Savelli*), Pope  
 1224-74 St. Thomas of Aquinas  
 1225 Boniface III., Marquis of Montferrat  
 1226 St. Louis IX., King of France  
 1227 Gregory IX.\* (*Conti*) Pope  
 1229 Giacomo Tiepolo, Doge of Venice  
 1242 Celestine IV.\* (*Castiglione*), Pope  
 1243 Innocent IV.\* (*Fieschi*), Pope  
 1244 Giacomo (*Torelli*), Lord of Ferrara  
 1249 Marino Morosini, Doge of Venice  
 1250 Conrad I., King of Sicily and Emperor of Germany  
 1252 Ranieri Zeno, Doge of Venice  
 1254 Alexander IV.\* (*Conti*), Pope  
 1254 William V., Marquis of Montferrat  
 1255 Conrad II., or Conradin, King of Sicily  
 1257 Martin della Torre, Lord of Milan  
 1259 Manfred, King of Sicily  
 1261 Urban IV., Pope  
 1264 Obizzio II. (*Este*), Ferrara  
 1265 Clement IV., Pope  
 1265 Napoleon della Torre, Lord of Milan  
 Cimabue, the painter †  
 1267 Charles I. (*Anjou*), King of Sicily  
 1268 Lorenzo Tiepolo, Doge of Venice  
 1270 Salinguerra III. (*Torelli*), Lord of Ferrara  
 1271 Gregory X.\* (*Visconti*), Pope  
 1273 Rudolph of Hapsburg, Emperor of Germany  
 1275 Giacomo Contarini, Doge of Venice  
 1276 Innocent V., Pope  
 1276 Adrian V.\* (*Fieschi*), Pope  
 1276 John XXI., Pope  
 1277 Nicholas III.\* (*Orsini*). Rome becomes independent of the Emperors  
 1277 Otto Visconti, Milan  
 1279 Giovanni Dandolo, Doge of Venice  
 1281 Martin IV., Pope  
 1282 Charles of Anjou, King of Naples  
 1282 Pedro I. (*Aragon*), King of Sicily—(Sicilian Vespers)  
 1285 Charles II., King of Naples  
 1285 Honorius IV.\* (*Savelli*), Pope  
 1288 Nicholas IV.\* (*Masce*), Pope  
 1289 Pietro Gradenigo, Doge of Venice  
 1292 John I., Marquis of Montferrat  
 1293 Azzo VIII. (*Este*), Lord of Ferrara  
 1294 Celestine V.\* (*Morrone*), Pope; who made the "gran refugio" (Dante). Giotto, the painter †  
 1294 Boniface VIII. (*Caetani*), Pope  
 1295 Matthew I., Milan  
 1296 Frederic II., King of Sicily  
 1298 Albert I. (of Austria), Emperor of Germany, Dante exiled from Florence. † (Born 1265, died 1321)

† These painters, writers, &c., are placed about the times when they flourished.



A.D.

- 1303 Benedict XI.\* (*Boccasini*), Pope  
 1305 Clement V. The Papal Court moved to Avignon  
 1306 Theodore Paleologus, Marquis of Montferrat  
 1308 Fulke, or Folco (*Este*), Lord of Ferrara  
 1309 Robert, King of Naples  
 1311 Council of Ten, at Venice  
 1311 Marino Giorgi, Doge of Venice  
 1311 Giovanni Sorazo, Doge of Venice  
 1314 Louis IV., Emperor of Germany.  
 1316 John XXII., Pope  
 1317 Ronaldo Obizzo III. and Nicholas I., Lords of Ferrara  
 1322 Galeas I., Viscount of Milan  
 1327 Edward III., King of England  
 1328 Azzo, Viscount of Milan  
 1328 Francesco Dandolo, Doge of Venice  
 1329 Louis Gonzaga I., Lord of Mantua  
 1334 Nicholas V., Antipope in Rome  
 1334 Benedict XII., Pope  
 1338 Pedro II., King of Sicily  
 1338 John II., Marquis of Montferrat  
 1339 Luchin, Viscount of Milan  
 1339 Bartolommeo Gradenigo, Doge of Venice  
 1342 Clement VI., Pope  
 1343 Joanna II., Queen of Naples  
 1343 Andrea Dandolo, Doge of Venice  
 1347 Cola di Rienzi at Rome  
 1347 Charles IV., Emperor of Germany  
 1349 John, Viscount of Milan.  
 1349 Charles IV. (Germany)  
 Boccaccio  
 1352 Innocent VI., Pope  
 1352 Aldovrandi III., Lord of Ferrara  
 Petrarch  
 1353 Venetian Fleet destroyed  
 1354 Marino Faliero, Doge of Venice  
 1354 Mat. II. and Galeas II., Viscounts of Milan  
 1355 Giovanni Grandenigo, Doge of Venice  
 1356 Giovanni Doltin, Doge of Venice  
 1356 Frederick III., King of Sicily  
 1360 Guy, Lord of Mantua  
 1361 Nicholas II., Lord of Ferrara  
 1361 Lorenzo Celsi, Doge of Venice  
 1362 Urban V., Pope  
 1365 Marco Cornaro, Doge of Venice  
 1367 Andrea Contarini, Doge of Venice  
 1369 Louis II., Lord of Mantua  
 1370 Gregory XI. (France) Pope. The Papal Court goes back to Rome  
 1372 Otho, M. of Montferrat  
 1378 Urban VI.\* (*Prignano*) Pope  
 1378 John III., Marquis of Montferrat  
 1378 Mary I., Queen of Sicily  
 1378 John Galeas Visconti, Duke of Milan  
 1378 Wenceslas, Emperor of Germany  
 1381 Theodore II., Marquis of Montferrat  
 1382 Micheli Morosini, Doge of Venice  
 1382 Antonio Veniero, Doge of Venice  
 1382 Francis I., Lord of Mantua  
 1382 Tommaso Albizzi, Lord of Florence  
 1382 Charles III., King of Naples  
 1385 Ladislav, King of Naples

A.D.

- 1387 Clement VII., Antipope at Avignon  
 1388 Albert (*Este*), Lord of Ferrara  
 1389 Boniface IX.\* (*Tomacelli*), Pope  
 1391 Amadeus VIII., First Duke of Savoy  
 1393 Nicholas III., Lord of Ferrara  
 1394 Benedict XIII., Antipope at Avignon  
 1395 John Galeas, Duke of Milan  
 1400 Michele Steno, Doge of Venice  
 1402 Martin, King of Sicily. (United to Aragon, 1410)  
 1402 John-Mary, Duke of Milan  
 1404 Innocent VII.\* (*Migliorati*), Pope. He and Benedict abdicate  
 1406 Gregory XII.\* (*Coriario*)  
 1406 Guy Torrelli, Count of Guastalla  
 1407 John Francis I., Marquis of Mantua  
 1409 Alexander V. (*Phylargyrius*), Pope  
 Fra Angelico, the Painter  
 1410 John XXIII.\* (*Cossa*), Pope  
 1410 Sigismund, Emperor of Germany  
 1412 Philip-Mary, Duke of Milan  
 1414 Tommaso Mocenigo, Doge of Venice  
 1415 Joanna II., Queen of Naples  
 1417 Nicolo Albezso, Lord of Florence  
 1417 Martin V.\* (*Colonna*), Pope  
 1418 John James, Marquis of Montferrat  
 1422 Charles VII., King of France  
 1423 Francesco Foscari, Doge of Venice  
 1424 Clement VIII., Antipope at Avignon  
 1427 Rinaldo Albizza, Lord of Florence  
 1431 Eugenius IV. (*Condolmieri*), Pope  
 1434 Cosmo de' Medici, Lord of Florence  
 Masaccio, the painter  
 1435 Alfonso the Wise, King of Naples and Aragon  
 1439 Felix V., the last Antipope  
 1440 Frederick IV., Emperor of Germany. The last Emperor crowned at Rome  
 Discovery of Printing  
 1441 Lionel, Lord of Ferrara  
 1444 Louis III., Lord of Mantua  
 1445 John V., Marquis of Montferrat  
 1447 Nicholas V.\* (*Parentucelli*), Pope  
 1449 Christopher and Peter Guy I., Counts of Guastalla  
 1450 Borso, Duke of Ferrara  
 1450 Francis Sforza, Duke of Milan  
 1453 Constantinople taken by the Turks  
 1455 Clixtus III. (*Borgia*) Pope  
 Mantegna, the painter  
 1457 Pasquale Malipiero, Doge of Venice  
 1458 Pius II.\* (*Piccolomini*), Pope  
 1458 Ferdinand I., King of Naples  
 1460 Guy Galeotto and Francis-Mary, Counts of Guastalla  
 1461 Louis XI., King of France  
 1462 Christoforo Moro, Doge of Venice  
 1464 Paul II.\* (*Barbo*), Pope  
 Perugino, the painter  
 1464 Pietro de' Medici, Lord of Florence  
 1464 William VI., Marquis of Montferrat  
 1469 Lorenzo (the Magnificent) and Giuliano de Medici, Lords of Florence  
 1471 Niccolo Trono, Doge of Venice

A.D.

- 1471 Sixtus IV.\* (*Della Rovere*), Pope  
 1471 Hercules (Ercole) I., Ferrara  
 Ghirlandajo, the painter  
 1473 Niccolo Marcello, Doge of Venice  
 1474 Pietro Mocenigo, Doge of Venice  
 1474 Ferdinand and Isabella, King and Queen of Spain  
 1476 John Galeas-Mary, Duke of Milan  
 1476 Andrea Vendramino, Doge of Venice  
 1478 Frederick I., Marquis of Mantua  
 1478 Giovanni Mocenigo, Doge of Venice  
 1481 Innocent VIII.\* (*Cibo*), Pope  
 1484 John Francis, Marquis of Mantua  
 1485 Marco Barbarigo, Doge of Venice  
 1486 Agostino Barbarigo, Doge of Venice  
 1486 Peter Guy II., Count of Guastalla  
 1492 Alexander VI. (*Borgia*), Pope  
 1492 Pietro II., Lord of Florence  
 Columbus discovers America  
 1493 Maximilian I., Emperor of Germany  
 1493 William VII., Marquis of Montferrat  
 1494 Achilles, Count of Guastalla  
 1494 Alfonso II., King of Naples  
 1494 The Medici expelled from Florence  
 1494 Louis-Mary, Duke of Milan  
 1500 Louis XII., of France, Duke of Milan  
 1501 Leonardo Loredano, Doge of Venice  
 1502 Pietro Soderini, Gonfalonier of Florence  
 1503 Pius III.\* (*Piccolomini*), Pope  
 Leonardo da Vinci  
 Machiavelli  
 Palma Vecchio, the painter  
 1503 Julius II.\* (*Giuliano della Rovere*), Pope  
 Ariosto  
 1505 Alfonso I., Duke of Ferrara  
 1509 Henry VIII., King of England  
 Raphael  
 1512 Giuliano de' Medici, Lord of Florence  
 1512 Maximilian Sforza, Duke of Milan  
 1513 Leo X.\* (*Medici*), Pope  
 1515 Francis I., King of France, and Duke of Milan  
 1516 Lorenzo II., Lord of Florence  
 Luther and the Reformation  
 1518 Boniface V., Marquis of Montferrat  
 1519 Charles V., Germany and Spain  
 1519 Frederick II., Duke of Mantua  
 Michael Angelo  
 1519 Giulio de' Medici, Lord of Florence (Pope, 1523)  
 1521 Antonia Grimani, Doge of Venice  
 1521 Francis-Mary, Duke of Milan  
 1522 Adrian VI., Pope  
 1522 Louisa Torelli, Count of Guastalla  
 Correggio  
 1523 Andrea Gritti, Doge of Venice  
 1523 Clement VII.\* (*Giulio de' Medici*), Pope  
 1530 John George, Marquis of Montferrat. (United to Mantua, 1536)  
 1531 Alexander, Duke of Florence  
 1534 Paul III.\* (*Farnese*), Pope  
 1534 Hercules II., Duke of Ferrara  
 1537 Cosmo the Great (*de' Medici*), Grand Duke of Tuscany  
 1539 Ferdinand de Gonzaga, Count of Guastalla

A.D.

- 1539 Pietro Lando, Doge of Venice  
 1540 Francis II., Marquis of Mantua  
 1545 Francesco Donato, Doge of Venice  
 1545 Peter Louis Farnese, Duke of Parma  
 G. Romano, the painter  
 1547 Octavius Farnese, Duke of Parma  
 1550 William I., Duke of Mantua  
 1550 Julius III.\* (*Cicocchi*), Pope  
 1553 M. A. Trevisano, Doge of Venice  
 1554 Francesco Veniero, Doge of Venice  
 1555 Marcellus II. (*Cervini*), Pope  
 Titian  
 Palladio  
 Sansovino  
 1555 Paul IV.\* (*Carafa*), Pope  
 B. Cellini, the sculptor  
 1556 Lorenzo Priuli, Doge of Venice  
 1557 Cæsar I., Lord of Guastalla  
 1558 Elizabeth, Queen of England  
 1558 Ferdinand I., Emperor of Germany  
 1559 Girolamo Priuli, Doge of Venice  
 1559 Pius IV.\* (*Medici*), Pope  
 1559 Alfonso II., Duke of Ferrara  
 1564 Maximilian II., Emperor of Germany  
 1566 St. Pius V.\* (*Ghislieri*), Pope  
 Tintoretto, the painter  
 1567 Pietro Loredano, Doge of Venice  
 1570 Luigi Mocenigo, Doge of Venice  
 1572 Gregory XIII.\* (*Buoncompagni*), Pope  
 P. Veronese, the painter  
 1574 Francis, Grand Duke of Tuscany  
 1575 Ferd. II., Duke of Guastalla  
 1576 Rodolph II., Emperor of Germany  
 1577 Sebastiano Veniero, Doge of Venice  
 1578 Nicolo da Ponte, Doge of Venice  
 1585 Sixtus V.\* (*Peretti*), Pope  
 1585 Pasquale Cicogna, Doge of Venice  
 1586 Alexander Farnese, Duke of Parma  
 Tasso  
 1587 Ferd. I., Grand Duke of Tuscany  
 1587 Vincent I., Duke of Mantua and Montferrat  
 1589 Henry IV., King of France  
 1590 Urban VII.\* (*Castagna*), Pope  
 L. Caracci, the painter  
 Ag. Caracci, the painter  
 1590 Gregory XIV.\* (*Sfondati*), Pope  
 An. Carracci, the painter  
 Caravaggio, the painter  
 1591 Innocent IX.\* (*Faccinetti*), Pope  
 Domenichino, the painter  
 Guido, the painter  
 1592 Clement VIII.\* (*Aldobrandini*), Pope  
 1592 Ranutio I., Duke of Parma  
 1595 Marino Grimano, Doge of Venice  
 1597 Cæsar I., Duke of Ferrara  
 1605 Leo XI.\* (*Medici*), Pope  
 Galileo  
 Guercino, the painter  
 1605 Paul V.\* (*Borghese*), Pope  
 1606 Leonardo Donato, Doge of Venice  
 1609 Cosmo II., Grand Duke of Tuscany  
 1612 Francis II., Duke of Mantua  
 1612 Ferdinand, Duke of Mantua

A.D.

- 1612 Matthias, Emperor of Germany  
 1612 M. A. Memmo, Doge of Venice  
 1615 Giovanni Bembo, Doge of Venice  
 1618 Nicolo Donato, Doge of Venice  
 1618 Antonio Priuli, Doge of Venice  
 1619 Ferdinand II., Emperor of Germany  
 1621 Gregory XV.\* (*Ludovisi*), Pope  
 1621 Ferdinand II., Grand Duke of Tuscany  
 1622 Edward, Duke of Parma  
 1623 Urban VIII.\* (*Barberini*), Pope  
 1623 Francesco Contarini, Doge of Venice  
 1624 Giovanni Cornaro, Doge of Venice  
 1625 Charles I., King of England  
 1626 Vincent II., Duke of Mantua  
 Dedication of St. Peter's (founded 1450)  
 1627 Charles I., Duke of Mantua  
 1629 Francis I., Duke of Modena and Ferrara  
 1630 Cæsar II., Duke of Guastalla  
 1630 Nicolo Contarini, Doge of Venice  
 1631 Francesco Erizzo, Doge of Venice  
 1632 Ferdinand III., Duke of Guastalla  
 1637 Ferdinand III., Emperor of Germany  
 1637 Charles II. and III., Dukes of Mantua  
 S. Rosa, the painter  
 1638 Charles Emmanuel II., Duke of Savoy  
 1644 Innocent X.\* (*Pamfilii*), Pope  
 1646 Ranutio II., Duke of Parma  
 C. Dolci, the painter  
 1646 Francesco Molino, Doge of Venice  
 1653 Cromwell, Protector  
 1655 Alexander VII.\* (*Chigi*), Pope  
 1655 Carlo Contarini, Doge of Venice  
 1656 Francesco Cornaro, Doge of Venice  
 1656 Bertucci Vallerio, Doge of Venice  
 1658 Leopold I., Emperor of Germany  
 1658 Alfonso IV., Duke of Modena  
 1658 Giovanni Pesaro, Doge of Venice  
 1659 Domenico Contarini II., Doge of Venice  
 1662 Frances II., Duke of Modena  
 1665 Charles IV., Duke of Mantua  
 1667 Clement IX.\* (*Rospigliosi*), Pope  
 L. Giordano, the painter  
 1670 Clement X.\* (*Albani*), Pope  
 C. Maratti, the painter  
 1670 Cosmo III., Grand Duke of Tuscany  
 1675 Vict. Amadeus II., Duke of Savoy  
 1675 Nicolo Sagredo, Doge of Venice  
 1676 Innocent XI.\* (*Odescalchi*), Pope  
 1676 Luigi Contarini, Doge of Venice  
 1678 Charles, Duke of Mantua and Guastalla  
 1684 M. A. Giustiniani, Doge of Venice  
 1688 Francesco Morosini, Doge of Venice  
 1689 Alexander VIII. (*Ottoboni*), Pope  
 1689 William and Mary, King and Queen of England  
 1691 Innocent XII.\* (*Pignatelli*), Pope  
 1692 Vincent de Gonzaga, Duke of Guastalla  
 1694 Frances I., Duke of Parma  
 1694 Reginald, Duke of Modena  
 1694 Silvestro Vallerio, Doge of Venice  
 1700 Clement XI.\* (*Albani*), Pope  
 1700 Alvise Mocenigo I., Doge of Venice  
 1705 Joseph I., Emperor of Germany

A.D.

- 1709 Giovanni Cornaro II., Doge of Venice  
 1711 Charles VI., Emperor of Germany  
 1713 Charles II., King of Naples  
 1715 Antony Ferdinand, Duke of Guastalla  
 Canaletto, the painter  
 1718 Victor Amadeus II., King of Sardinia  
 1721 Innocent XIII.\* (*Conti*), Pope  
 1722 A. S. Mocenigo, Doge of Venice  
 1723 John Gastone, Grand Duke of Tuscany  
 1723 Carlo Ruzzini, Doge of Venice  
 1724 Benedict XIII.\* (*Orsini*), Pope  
 1727 Antony, Duke of Parma  
 1729 Joseph, Duke of Guastalla  
 1730 Clement XII.\* (*Corisati*), Pope  
 1730 Charles Emmanuel III., King of Sardinia  
 1731 Don Carlos, Duke of Parma  
 1735 Charles III. (*Bourbon*), King of Naples  
 1735 Luigi Pisani, Doge of Venice  
 1737 Francis II. (*Lorraine*), Grand Duke of Tuscany. (Emperor of Germany, 1745)  
 1737 Francis III., Duke of Modena  
 1740 Benedict XIV.\* (*Lambertini*), Pope  
 1741 Pietro Grimani, Doge of Venice  
 1742 Charles VII., Emperor of Germany  
 1745 Francis I., Emperor of Germany  
 1749 Don Philip, Duke of Parma and Guastalla  
 1758 Clement XIII.\* (*Rezzonco*), Pope  
 1759 Ferdinand IV., King of Naples  
 1760 George III., King of England  
 1762 Marco Foscarini, Doge of Venice  
 1763 Alvise Mocenigo II., Doge of Venice  
 1765 Peter Leopold, Grand Duke of Tuscany  
 1765 Joseph II., Emperor of Germany  
 1765 Don Philip, Duke of Parma  
 1769 Clement XIV.\* (*Ganganelli*), Pope  
 Alfieri  
 Canova  
 1773 Victor Amadeus III., King of Sardinia  
 1775 Pius VI.\* (*Braschi*), Pope  
 1779 Pablo Reinier, Doge of Venice  
 1780 Hercules, Duke of Modena  
 1789 Luigi Manin, last Doge of Venice  
 1790 Ferdinand III., Grand Duke of Tuscany  
 1790 Leopold II., Emperor of Germany  
 1792 Francis II., Emperor of Germany  
 1797 Modena, part of Cisalpine Republic  
 1800 Pius VII.\* (*Chiaramonti*), Pope  
 1801 Louis, Grand Duke of Etruria (Tuscany)  
 1802 Victor Emmanuel I., King of Sardinia  
 1803 Charles Louis, Duke of Etruria (Tuscany)  
 1803 Parma united to France  
 1804 Napoleon I., Emperor of France  
 1804 Francis II. of Germany becomes Emperor of Austria  
 1805 Bacciochi, Prince of Lucca  
 1806 Eliza Bonaparte, Grand Duchess of Tuscany  
 1808 Joseph Napoleon, King of Naples  
 Murat, King of Naples  
 1814 Ferdinand III. (restored), Grand Duke of Tuscany  
 1814 Maria Louisa, Grand Duchess of Parma  
 1814 Francis IV., Duke of Modena. (Massa and Carrara added to Modena, 1829)

A.D.

- 1815 Ferdinand IV. (restored as Ferdinand I. of Naples)  
 1821 Charles Felix, King of Sardinia  
 1823 Leo XII.\* (*Genga*), Pope  
 1824 Leopold II., Grand Duke of Tuscany  
 1824 Charles Louis, Duke of Lucca  
 1829 Pius VIII.\* (*Castiglioni*), Pope  
 1830 Louis Philippe, King of France  
 1830 Ferdinand II. ("Bomba"), King of Naples  
 1831 Gregory XVI.\* (*Capellari*), Pope  
 1831 Charles Albert, King of Sardinia  
 1833 Isabella, Queen of Spain  
 1835 Ferdinand, Emperor of Austria  
 1837 Victoria, Queen of England  
 1846 Pius IX.\* Pío Nono (*Mastai-Ferretti*), Pope, 16th June. Born, 1792  
 1846 Francis V., Duke of Modena  
 1848 Francis Joseph, Emperor of Austria  
 1849 Republic in France  
 1849 Victor Emmanuel II., King of Sardinia, May 24th, upon the abdication of his father, who died at Oporto the same year

#### LEADING EVENTS IN THE REIGNS OF VICTOR EMMANUEL AND UMBERTO I.

- 1849 February—June. Rome under the Triumvirate—Mazzini, Saffi, &c.  
 1850 April 4. Pope Pius returns to Rome from Gaëta  
 1852 Napoleon III., Emperor of France  
 1855 Italy joins the Allies in the Crimea  
 1859 Francis II., King of Naples  
 " April 27. Leopold II. leaves Tuscany  
 " " 29. Austria invades Piedmont  
 " June 4 Battle of Magenta  
 " " 25. Battle of Solferino  
 " July 11. Treaty of Villafranca  
 " " Lombardy annexed to Sardinia  
 1860 March 18—24. Annexation of Tuscany, Modena, Parma, and the Papal Legations of the Romagna, Umbria, and the Marches  
 " March 24. Savoy and Nice ceded to France  
 " May 11. Garibaldi lands in Sicily  
 " November. Naples and Sicily annexed by Garibaldi. Monastic houses suppressed  
 1861 February 18. First Italian Parliament meets at Turin  
 " March 17. Victor Emmanuel assumes the title of King of Italy. Constitution of Sardinia (March 4, 1848) extended to the countries annexed  
 " June 6. Death of Cavour  
 1862 May 29. Garibaldi captured at Aspromonte  
 " November. Father Passaglia and 10,000 priests declare against the Pope's temporal power  
 " November. Rail from Rome to Naples opened  
 1864 April. Garibaldi visits England  
 " November 4. Rail from Turin to Florence opened

A.D.

- 1865 May 14. At Florence, the new capital of Italy, the king opens the Dante Festival, by uncovering Pazzi's statue opposite Santa Croce, on the 600th anniversary of the poet's birth  
 " August 26. Mr. Moens captured by brigands  
 " The Pope proclaims a jubilee  
 " November 18. First Italian Parliament at Florence  
 1866 January 19. Death of D'Azeglio  
 " July 5. Venetia ceded by Austria  
 " July 20. Italian fleet defeated by Austrians off Lissa  
 1867 August. Church Property Bill passed  
 " September 23. Garibaldi stopped at Sinalunga and sent to Caprera  
 " October 15. Garibaldi leaves Caprera, defeats the Papal forces at Monte Rotondo, October 26 and 27  
 " October 30. French troops at Civita Vecchia. Garibaldi defeated at Mentana, November 3; sent to Caprera, November 21  
 1868 March. New Order of the "Crown of Italy"  
 " November 13. Vesuvius in eruption  
 " " 28. Etna in eruption  
 1869 February 22. Marriage of priests legalised by the law courts  
 " Pope summons an (Ecumenical (Universal) Council. Dr. Cumming offers to attend the Council on the Protestant side  
 " October 5. Italian government protests against the Council  
 " December 8. Opening of the Council attended by 800 dignitaries. December—January. Papal Infallibility voted by 451 against 85  
 1870. May 8. Republican rising at Catanzaro  
 " September 2. Battle of Sedan followed by evacuation of Civita Vecchia by the French  
 " October 9. States of the Church annexed, after a plebiscite of 133,681 against 1,507. Pope's temporal power abolished  
 " October 20. Rome annexed. The Ecumenical Council adjourned *sine die*  
 " November 16. Victor Emmanuel's son, Amadeo, elected King of Spain  
 " December 4. Pius IX. issues another Encyclical letter  
 " December 25. Mont Cenis Tunnel finished after twelve years' labour  
 " December 31. Victor Emmanuel visits Rome, at the inundations of the Tiber  
 1871 January 23. Prince Humbert moves to Rome  
 " May 13. Law of Guarantees passed assuring the Pope of his position and income at Rome.  
 " June 16. The Pope celebrates the twenty-fifth year of his pontificate  
 " July 2. The king and government move to Rome, the new capital of Italy  
 " September 17. Mont Cenis Tunnel formally opened for traffic  
 1872 Death of Mazzini at Pisa  
 1873 February 11. Abdication of Amadeo, as King of Spain

- A.D.  
 1873 September 16. King visits Vienna and Berlin.  
 1874 March 23. Celebrates the 25th year of his reign, at Rome  
 1875 Garibaldi takes his seat in the Chamber  
 1876 The King receives the Emperor of Austria at Venice, and the German Emperor at Milan.  
 „ November 6. Death of Cardinal Antonelli, who leaves his collections to the Vatican  
 „ November 8. Death of Duchess of Aosta, wife of Prince Amadeo (Duke of Aosta)  
 1878 January 9. *Humbert I.* succeeds upon the death of his father, Victor Emmanuel  
 „ Feb. 10. *Leo XIII. (Pecci)*, Pope, in succession to Pius IX., who died 7th February  
 „ November. King Humbert's life attempted  
 1879 March. Queen Victoria visits Baveno, Lago Maggiore  
 1882 June 2. Death of Garibaldi at Caprera

**Books.**—Among the books quoted in the body of the Italian Hand-book, or deserving the reader's attention, are the following:—

- Rose's "Letters from the North of Italy," 2 volumes  
 Forsyth's "Remarks on Antiquities, Arts, and Letters, in Italy"  
 Beckford's "Letters from Italy," 2 volumes. 1805  
 Laing's "Notes of a Traveller in Italy," &c. (Traveller's Library). 1854  
 "Italy," by Lord Broughton (Sir J. C. Hobhouse), 2 volumes. 1859  
 Whiteside's "Italy in the Nineteenth Century." 1860  
 Arthur's "Italy in Transition." 1860  
 Norton's "Notes of Travel and Study in Italy." 1860  
 Mrs. Gretton's "Englishwoman in Italy," 2 volumes  
 Miss Bremer's "Switzerland and Italy," 2 volumes. 1861  
 Miss Catlow's "Sketching Rambles in the Apennines, &c.," two volumes. 1861  
 Stansfield's "Italian Movement." 1862  
 Count Arrivabene's "Italy under Victor Emmanuel," 2 volumes. 1862  
 Dr. (Bishop) Wordsworth's "Tour in Italy," 1863  
 Mendelssohn's "Letters from Italy"  
 Galliano's "History of Piedmont," 2 volumes. 1855. His "Country Life in Piedmont;" and his "Italy Revisited." 1875  
 Ball's "Guides" to the Western and Central Alps  
 King's "Italian Valleys of the Alps." 1858  
 T. A. Trollope's "Tuscany in 1849 and 1859." His "Lenten Journey in Umbria." 1862  
 Misses Horner's "Walks in Florence"  
 Braun's "Hand-Book to the Ruins and Museums of Rome." 1853  
 J. H. Parker's "Archæology of Rome"  
 C. Hemans's "Historical and Monumental Rome;" and his "Mediæval Christianity"  
 Dicey's "Rome in 1860." Published 1861  
 Willis's "Roman Candles." 1861  
 Dean Burgon's "Letters from Rome"  
 A. J. C. Hare's "Walks in Rome"  
 F. Wey's "Rome," with about 350 engravings

- Farini's "History of the Roman States." 1816-50, translated by the Right Hon. W. E. Gladstone  
 Robelli's "Rome et ses Environs"  
 Nibby's "Itinerario di Roma"  
 W. W. Story's "Roba di Roma," two volumes. 1863  
 Story's "Castle of S. Angelo, and the Evil Eye"  
 Canon Northcote's "Epitaphs from the Catacombs;" and his "Roma Sotterranea"  
 S. A. Smith's "Tiber and its Tributaries: their Natural History and Associations"  
 Kavanagh's "Summer and Winter in the Two Sicilies." 1860  
 Horner's "Century of Despotism in the Two Sicilies." 1860  
 Admiral Mundy's "Palermo and Naples." 1863  
 "Garibaldi's Campaigns," by Captain Forbes  
 Keppel Craven's "Tours in the Abruzzi and Naples"  
 Admiral Smyth's "Sicily"  
 Brydone's "Tour through Sicily and Malta." 1770  
 Forester's "Rambles in Sardinia and Corsica"  
 Murray's Knapsack edition of "Byron's Poems."  
 Ruskin's "Stones of Venice" and "Modern Painters."  
 Crowe and Cavalcaselle's "History of Painting in Italy to the 14th century;" and the "History of Painting in North Italy, 14th to 19th centuries"  
 Simond's "Tour in Italy,"—praised by Dickens.  
 W. Davies's "Pilgrimage of the Tiber." 1874  
 Shakspeare Wood's "New Curiosum Urbis." 1875  
 J. H. Middleton's "Ancient Rome," 1885  
 Forbes' "Rambles in Rome."  
 Monsign. C. A. Pasini's "Guide de la Basilique St. Marc." 1887

### SKELTON ROUTE TO TURIN.

From Paris by rail throughout; for which Through Tickets are issued by the different railways. A daily international through service is now established in this direction; and to Geneva for Switzerland, as well; the two routes parting off at Culoz. Paris to

Mâcon, on Lyons Railway	275 miles
Culoz (buffet)	334 „
[Geneva, 372 miles.]	
Chambéry	356½ „
St. Michael (buffet)	407 „
Susa	457½ „
Turin	490½ „

### PARIS Station, in Boulevard Diderot.

Past Bercy Wine Stores, Suspension Bridge on the Seine, and Viaduct on the Marne, Charenton, Alfort Veterinary College, and Vincennes Castle, in view to the left.

VILLENEUVE-ST.-GEORGES, 9½ miles, on the Seine.  
 BRUNOY.—Wellington was Duke of Brunoy.  
 Brie-Comte-Robert Church to the left.

MELUN.—Capital of department Seine-et-Marne. Large old Church and Gothic belfry. Great House of Detention on an island. Amyot, who trans-

lated Plutarch, was a native. Nangis Castle, and Grange Bleneau, to the left; the latter was Lafayette's seat.

**Fontainebleau.**—Old Palace, begun as early as twelfth century. One court is the Cour des Adieux, where Napoleon took leave of his Guards. Louis XVI.'s pillar outside the town. Fine views in the forest.

**THOMERY,**  $3\frac{1}{2}$  miles. Noted for chasselas grapes.

**MONTERRAUC.**—Buffet for refreshment. On the Yonne and Seine. Junction with the Chaumont line. Jean Sans-Peur's sword in the old church; he was murdered here by Charles the Dauphin.

**SENS.**—Sous-prefecture. Old gates and walls, half Roman. Early Gothic cathedral, with Becket's mitre, &c. Hôtel de Ville. Fleurigny Château.

**VILLENEUVE-SUR-YONNE.**—Gothic gates and church; old castle.

**JOIGNY.**—Sous-prefecture. Good views. Hôtel Dieu. Ancient château.

**LA ROCHE.**—Refreshment Buffet.

**St. FLORENTIN.**—On the Armançon. Good views. Canal de Bourgogne and aqueduct. Church of the XIV. century. Ervy Castle to the left.

**TONNERRE.**—Buffet for refreshment. Sous-prefecture, in Burgundy wine district. Rich hospital founded by St. Louis's sister-in-law, Margaret. Old château. St. Pierre's Gothic Church. To the right, Chablis, noted for white wine. The Turin Express does not stop here.

**TANLAY.**—Fine château of the Tanlay family, in the Renaissance style.

**LEZINNE Tunnel,** 1,740 feet. **PASSY Tunnel,** 2,280 ft.

**MONTBAUD.**—In department Côte d'Or. Buffon's Château, where he wrote his "Natural History." Semur is on a rock to the right.

**LES LAUMES.**—Alise Abbey, and sulphur spring near; hilly country, and fine views.

**VERREY.**—Old château. St. Seine Church, in a deep pass, to the left.

**BLAISI BAS.**—One of the most remarkable tunnels in France,  $2\frac{1}{2}$  miles long, at the highest part of the line. A succession of tunnels and viaducts hence to Dijon.

**MALAIN.**—Combe-de-Fain Viaduct near this, 147 feet high, on a double row of arches.

**Dijon.**—Buffet for refreshment. Chief town of department Côte d'Or, and old capital of Burgundy. Côte d'Or Hills in view. Cathedral, with tall spire, 328 feet high. Old cathedral church. Ancient Palais des Etats, with ducal effigies, &c. Large prefecture and theatre.

**Chalon-sur-Saône.**—Sous-prefecture and a Roman station. Two churches. Old bridge and hospital. Here Népée, one of the French inventors of photography, was born.

**TOURNUS.**—Suspension bridge on the Saône, Roman pillar, Grenze's paintings in the church.

**Mâcon.**—Buffet for refreshment. Chief town of Saône-et-Loire. Modern Cathedral; and towers of the old one. Lamartine born here. The main line to Lyons follows the river.

Here the Mont Cenlis line turns off to Châmbéry and crosses the Saône on a viaduct.

**Bourg, or Bourg-en-Brasse.**—Chief town of Aix, founded thirteenth century. Semi-Gothic Church of Notre Dame, Lorin Museum at Hôtel de Ville. Fine Church of Le Brou, built by Margaret of Austria.

**PONT D'AIN.**—Suspension bridge on the Ain.

**AMBERIEU,** at the foot of the Jura Hills.

**ARTEMAR.**—Mont Colombier, 5,000 feet high.

**CELOZ.**—On the Rhône. Here the branch line to Geneva, about 42 miles long, parts off.

**Aix-les-Bains.**—In Savoy, now part of France. A watering-place, visited for its mineral springs and fine neighbourhood.

**Châmbéry.**—For this and the remainder of the road to the Italian frontier, over the fine scenery of Mont Cenlis, see Route 5 (page 592) in the Special Edition of *Bradshaw's Continental Guide*. For the great Tunnel, see page 591 of the same.

Distances from Turin by rail to

	Miles.		Miles.
Genoa (Route 4) ...	103	Florence (Route 21) 268	
Milan (Route 5).....	94	Ancona (Route 22). 379	
Venice (Route 13)..	260	Brindisi (Routes 30,	
Bologna (Route 15) 252		38) .....	728

There are refreshment buffets on the Brindisi line at Ancona, Pescara, Foggia, and Bari.

There is also a service *viâ* Calais, Basle, and the St. Gothard to Milan, see under St. Gothard and Route 6 in *Bradshaw's Continental Guide*, the latter in the Special Edition.

\*. \* For the approaches to Italy through Switzerland, see the Itinerary of the Alpine Passes and Lakes, and Routes 2, &c., in the Special Edition of *Bradshaw's Continental Guide*, or see *Bradshaw's Hand-Book to Switzerland*. For routes *viâ* Marseilles, see *Bradshaw's Hand-Book to France*, or the *Continental Guide*.

### Objects of Art, Antiques, Paintings, &c.

The sale and export of all works of art, which was formerly forbidden, is now permitted by the government, which, however, reserves to itself the right of purchasing before the expiration of a three months' notice which has to be given of the contemplated sale. Export duty, 10 per cent. on the sale price.



## SECTION I.—NORTHERN ITALY.

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### *Turin to Florence.*

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PIEDMONT—LOMBARDY—VENETIA—EMILIA—ROMAGNA.

TURIN—VAUDOIS COUNTRY—AOSTA—GENOA

AND THE RIVIERA.

MILAN—LAKES MAGGIORE, COMO, &c.

BRESCIA—VERONA—MAGENTA—SOLFERINO—VICENZA—

PADUA—VENICE—PAVIA—

MANTUA—PARMA—MODENA—FERRARA—RAVENNA—

BOLOGNA—SAN MARINO, &c., &c.





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## SECTION I.—NORTHERN ITALY.

N.B.—FOR THE ROUTES ACROSS EUROPE TO ITALY, SEE INTRODUCTION.

An asterisk [\*] in the following pages denotes objects deserving special notice.

### TURIN (Stat.); In Italian, *Torino*.

Population (1891), 329,000, with environs.

#### Hotels:

Hotel de l'Europe, Piazza Castello, opposite the King's palace, five minutes' walk from the station. Beautiful first-class hotel, entirely refurnished, and replete with every modern convenience. Recommended. See Advt.

Hotel Feder, one of the best. Recommended.

Hotel Trombetta, one of the best in Turin, under the immediate superintendence of the new proprietor, Mr. Leopold Baglioni.

Grand Hotel de Turin.—Branch establishment of the Bernerhof at Berne, and Kraft's Hotel de Nice at Nice, kept by M. Constant Kraft. English Church Service.

Grand Hotel Suisse. Advantageously situated, facing the General Station.

Baglioni's Grand Hotel and Pension d'Angleterre. Well and conveniently situated in the Via Roma, near the central Station.

Hotel de Londres.

Restaurants.—La Meridiana, 6, Via S. Teresa; Cambio.

Cafés.—Parigi; Svizzero; Romano; Londra; Borsa; Nazionale. Cup of mixed coffee and chocolate, called "beccherino," drunk at early morning; bread, in slender sticks, like quills, two feet long, called grissini, crisp and light. The wines are Barbera, Barolo, Caluso, Asti, and Soma.

Omnibuses belonging to the different hotels convey passengers to and from the station, 1 franc. Town omnibuses, from one extremity of the city to the other, 10 cents. Cittadine, 1 franc for one course, and 1 franc 50 cents by the hour.

Tramways in many directions from the principal squares.

Steam Tramways run to many of the smaller places in the neighbourhood.

Money.—In lire (or francs) and centesimi (or cents). Value slightly less than French francs and centimes.

Post Office.—In Via Principe Amedeo. The latest hour for posting French and English letters is 10 p.m.

Telegraph Office.—Close to the General Post Office.

B

Resident English Vice-Consul and American Consular Agent.

Church of England Service is performed every Sunday, at 11 a.m., in the chapel behind the Vaudois Church, Corso Vittorio Emanuele II. Entrance by the side gate, Via Pio Quinto, 15. Also at the Grand Hotel de Turin.

Railways to Susa, Mont Cenis, Paris, Pinerolo, Cuneo, Genoa, Milan, Ivrea, Ciriè, Castellamonte, Biella, Arona, &c.—One to Marseilles is projected, via Saluzzo and Digne.

Passengers by the Simplon route are booked through by rail from Turin to Domo d'Ossola, where they must take a carriage or book again by diligence.

Paper money is accepted at the railway stations, but only for such part of the journey as is within Italian territory.

In Italy the locomotives are called *Alfieri*, *Dante*, *Tasso*, *Volta*, *Galileo*, *Manzoni*, and so on, after their great men. The rail is "strada ferrata," or "ferrovia."

Funicular Railway from Piazza Castello to La Superga, see page 5.

Races.—End of May, in the Piazza d'Armi, or del Armi.

\*Chief Objects of Notice.—Cathedral; King's Palace; Armoury; Palazzo Madama; Palazzo dell'Accademia and Picture Gallery; Carignano Palace; Churches of S. Filippo, Corpus Domini, Madre di Dio, Superga (Funicular Railway); Mole Antonelliana; Capuchin Convent; University; Theatre Royal; Cavour's House; Statues of Cavour and D'Azeglio. Architecture by Guarini and Giuvvara.

TURIN, the capital of the Sardinian States and of the new kingdom of Italy, till the court moved to Florence, 1865, is on the west side of the River Po, where the Dora Riparia joins it, in a fertile plain, adorned with gardens and villas (called *vigne*); the snowy Alps being in the distance to the north, including Mont Blanc, Monte Viso (at the head of the Po), and Monte Rosa. This plain lies at the foot of the mountains, and hence derives its name, Piemonte (Piedmont in French), because it is a *pie del monte*. The nearest range of hills (the *Collina*, on the south) is 1,200 feet above the sea on the average; but the highest point, on which the Superga stands, is about 2,150 feet.

It takes name from the *Taurini*, in Gallia Cisalpina, after whom the Romans called it *Augusta Taurinorum*. The city crest is a Bull—*taurus* or *toro*. Few antiquities have been found. After the tenth century the princes of the house of Savoy acquired it, and at length made it their seat, 1558, when Duke Emanuele Filiberto, one of the first soldiers of the age, fixed his residence here.

The French took it in 1640, in Richelieu's time; besieged it in 1706, when they were defeated by Prince Eugene; and held it from 1796 to 1814, as part of France. During the years 1802-14, the King, Victor Emmanuel I., retired to his island of Sardinia. In all public papers it was styled the "Illustrious City," "Countess of Gruliasco," and "Lady of Beinasco."

It is divided into *sezioni*, or sections, laid out with almost the regularity of an American city, in large broad streets, the views up and down which are finely terminated by the mountains. These lines, nearly following the direction of the cardinal points (those east and west running to the Po, those north and south to the Dora), cut up the whole into regular blocks of houses, most of which are old, and high, and built of brick, but with a plainness of style which is rather monotonous. The unusual regularity of the laying out was probably due, in the first instance, to the streets having followed the lines of the old Roman city, and the extensions have been made on the same plan. Arcades shelter some of the streets and squares, which are really square, or at least very regularly shaped. Water is to be brought from the Avigliana Lakes, near Rivoli. Granite tramways are laid for vehicles. A strong four-sided citadel, one-third of a mile in diameter, formerly defended it on the west. It was built in 1565 on Facciotto's system. The sites of the old ramparts (repari) are now covered with broad streets (*strada*, pl. *strade*) or promenades, planted with trees.

Turin has become more industrial of late years, and possesses looms and factories, works for ivory-turning, pipes, lithography, macaroni, chocolate, &c. The old houses are cleaned and painted in gay colours; and handsome new quarters have sprung up round the Piazza del Armi, Dora Riparia, &c.

**Gates, Bridges, &c.**—There were formerly four Gates, which have left their names behind; the Porta di Po on the east or Genoa road, Porta Palatina on the north, Porta Susina on the west (towards Mont Cenis), Porta Nuova on the south or Nice road. Of these only the northern gate, thought by some to be Roman, remains, forming the modern Palazzo delle Torre, to the north of the Piazza Castello. Piazza Castello is the principal square, where the palace, &c., stand; whence the wide Via di Po leads to Piazza Vittorio Emanuele, opposite the Po Bridge and Madre de Dio Church, with the Superga in the distance. This bridge is granite, on five arches of 80 feet span, and was begun by Napoleon. It commands

a fine panorama; and the best view of the city is obtained from the Capuchin Monastery on the hill to the right. On the northern or north-eastern side a broad street, the Corso Regina Margherita, runs across the whole city, passing through Piazza Emanuele Filiberto to the Ponto Margherita, over the river Po. From the Piazza Emanuele Filiberto a street runs to the bridge on the Dora, which is one solid granite arch, 147 feet wide and 40 broad, built by Mosca. Another wide street runs from the western side, straight across to the Ponte M. Teresa, over the Po, near the Nuovo Giardino Pubblico. Handsome new streets spring up, especially on the west side. There are many silk and jewel shops, the best are near the Piazza Castello.

The Po is a broad, dirty, and turbulent stream, much swollen at the time of the spring floods.

**Squares.**—There are over a dozen of these. Piazza di Savoia contains an obelisk, erected 1850, to commemorate the abolition of ecclesiastical power, and the establishment of the constitutional maxim—that *La Legge è eguale per tutti* (the law is the same for all). In Piazza dello Statuto is the massive Mont Cenis Tunnel Monument. Piazza Carlo Felice, in front of the Central Station, has a statue of Massimo d'Azeglio. In Piazza della Città is the Hotel de Ville, with a bronze statue of Amadeo VI. Piazza di S. Carlo contains Marochetti's statue of Emanuele Filiberto. Cavour's house, \*Casa Cavour, in which he was born 1810, has a tablet on it; here he died, 6th June, 1861 (see page 5 for his monument).

\*Piazza Castello is the largest square, being 250 yards by 200, and so called from the old castle of the Dukes of Savoy, where the Senate, or Chamber of Peers, met till 1865, and the Police Office is stationed. The King's Palace and Cathedral are on the north side; the Theatre Royal on the east.

**Royal Palaces.**—The *Castle*, or \*Palazzo Madama (after Madame, the wife of the Duke of Savoia-Nemours, who lived in it) was begun in the thirteenth century, restored by Duke Amadeo II., in 1416, and improved by Giuvara's façade, 1720. It contains several offices. One of its two old towers is used as an Observatory.

The \**Royal Palace (Palazzo Reale)* is a large pile, built by Duke Carlo Emanuele II., from designs by Castellamonte, with the gardens behind, towards the Dora. It contains an Armoury. Passing on, you see the marble equestrian statue of his father, Vittorio Amedeo I. On the staircase, a rich collection of Chinese and Japanese vases, battle-pieces by Azeglio, &c.; portrait of the Duchess of Burgundy; busts of the Princess Clotilda and the Queen of Portugal; sculpture by Piffetti (in the grand apartments); handsome chandeliers; the royal library of 69,000 volumes and 1,800 MSS., including valuable historical letters (apply to the librarian for permission), and some 2,000 designs, among which are

twenty by Da Vinci, several by Raphael, Correggio, and Titian: a collection of coins, carved ivory, enamel, &c.

The *\*Royal Armoury (Armeria Reale)*, formed 1833, is a good collection, containing Emanuele Filiberto's arms, Prince Eugene's sword and pistols, several interesting relics of the first Napoleon, and much ancient and modern armour and weapons, very picturesquely arranged, some being equestrian figures.

**Churches.**—Close to the Palace, on the west, and fronting the Piazza di S. Giovanni, is

The *\*Cathedral*, or Duomo, of S. Giovanni Battista (John Baptist), on the site of a Lombard church of the seventh century. It was rebuilt by Archbishop Rovere, 1498-1505, but has nothing striking about it. The portal is ornamented with pilasters, and the pillars are wreathed with vine leaves. It contains a marble tomb of a princess of Piedmont, with a statue of the patron saint, and the altar is very rich. In one of the six side chapels are Le Gros' St. Teresa Offering her Heart to God, and another of St. Teresa with the Palm of Martyrdom. Behind the high altar, and lit by a stained glass window above it, is Guarini's Del Sudario Chapel, chiefly of black polished marble, with six windows in it, and a cupola on columns, at the top of which is a marble crown. Among the monuments is Revelli's of Queen Maria Adelaide (1855), and another by Gazzini. Though adorned with white marble monuments, bronzes, &c., the dark colour of the chapel gives it a very sombre appearance. It takes its name from the Santo Sudario, or holy napkin, in an urn over the altar, which they say was brought from our Lord's tomb.

Some good sculpture and specimens of the great masters of painting are to be found in the hundred and ten Churches and Chapels of Turin. Those most worthy of notice are the following:—

*Consolata Church*, in the Via della Consolata, is lightly ornamented, though irregular in its shape. It includes an old chapel of the tenth century. In the Piazza, facing it, is an image of the Virgin, with a votive marble column placed here after the cholera appeared in 1835. Besides the ex-votos are two good kneeling figures (by Veda) of Queens Maria Theresa and Maria Adelaide. "A poor man prayed to the Madonna to reveal to him some lucky numbers for the lottery; he had a dream, in which, as he imagined, she suggested a trio of numbers. He made his purchase accordingly, but they turned out blanks. In revenge for this delusion, he attacked the image of the Madonna della Consolazione when borne in procession through the city to the Superga, and mutilated it with a hatchet. The mob was enraged and would have torn him to pieces if he had not been rescued by the soldiers, and he was conveyed as a madman to a lunatic asylum."—*Canon Wordsworth*.

The Church of *\*S. Filippo Neri*, near Piazza Carignano, one of the largest and most imposing churches here; begun by Guarini, whose vault

fell in 1715, and rebuilt from Giuvàra's designs. It has a fine portico of fluted columns, with paintings of the Saint in one of the chapels, and of the Assumption over the high altar, which is rich in precious stones, bas-reliefs, and carvings.

*S. Lorenzo*, in Piazza Castello, is eight-sided, with chapels round it, and a dome over the altar, composed of two round cupolas, one above the other, and painted with frescoes of the Four Evangelists. A marble group of the Assumption is worth notice. The church is a work of Guarini of the seventeenth century.

*\*Corpus Domini*, in the Piazza of that name, was built in 1607, by Vitozzi, and decorated with a profusion of ornament by Alfieri. That of *S. Spirito*, near it, is said to occupy the site of a Temple of Diana, and noted on account of Rousseau's abjuring Calvinism here in 1728.

*Santa Teresa*, in Contrada di S. Teresa, was built 1635, by Duke Vittorio Amedeo I., and has a later façade by Allberti (1764), with some alabaster groups, paintings, &c.

*S. Carlo Borromeo*, in Piazza S. Carlo, built 1619, by Duke Carlo Emanuele I., from Valperga's designs, is a structure of some merit. Near it is Giuvàra's Church of *S. Cristina*, with a very correct front.

Facing these churches, in the square, is Marochetti's bronze statue of Duke Emanuele Filiberto, with bas-reliefs of the battle of St. Quentin (which he won, 1557), and the treaty of Château Cambresis (1558).

The *Jesuits' Church* was built 1577 from Pellegrini's designs, and is very rich in marbles and bronzes.

*S. Tommaso*, one of the oldest in the city.

*S. Francisco de Paolo*, by Pellegrini, is a good church, with a bust of Carnoli, the sculptor.

*Santa Maria della Piazza*, one of the most ancient, was restored, 1751, after Vittone's designs.

*S. Domenico* was founded 1214, and contains Guercino's Rosary.

*S. Delmozia* has Guercino's Christ in the Tomb.

*S. Francisco* was founded by St. Francis d'Assisi, 1215, the façade being a work of Vittone.

*S. Rocco*, with a dome, includes a front by Beria, of an octagon shape, on eight pillars; the interior by Lanfranchi.

*Santa Crocette*, on the Pinerolo Road, has Tintoretto's Descent from the Cross.

*\*Della Gran Madre de Dio*, across the Po Bridge is a modern church built in 1818 by Bonsignori, to commemorate the return of the Royal House to Turin in 1814, and is a sort of miniature of the Pantheon, faced with marble and having marble pillars, &c. Above it is the Capuchin Church of *Il Monti*, commanding a fine view of the city and the plain of the Po; but a more extended prospect is obtained from the *Collegio of the Superga*, on a mountain beyond, one and a half hour's walk to the east-north-east, but also accessible by the Funicular Rail.

The Tempio Valdese, or Vaudola Church, is near

central railway station. A splendid *Synagogue*, in Moorish style, with a massive tower, was opened 1871.

**Palaces.**—At *Palazzo Carignano*, a large semi-circular pile of cut brick built by Guarini, the Italian Chamber of Deputies held their sittings till 1865. The rooms now contain the very good Natural History Collection (open, free, 1 to 4), formerly in the Academy of Sciences.

*Palazzo di Città* is the Town Hall. There are several statues in front of it.

*Palazzo Birago di Borgaro* was built by Giuvara.

*Palazzo Priero* has an excellent picture gallery (private). *Palazzo Carlo Felice* is near the Genoa railway station.

**Theatres.**—\**Theatre Royal* (Teatro Regio) or Opera House, in *Palazzo Castello*, was built by Alfieri, and is the third largest in Italy, with every requisite for the public safety and comfort. Depth from curtain to back of boxes, 90 feet; depth of stage, 100 feet; width of the curtain, 50 feet.

*Teatro Vittorio Emanuele*, Via Rossini; operas, ballets, &c.

*Teatro Carignano*, in that Place, supported by columns, is used for comic operas, &c.

**Academy of Sciences**, corner of Piazza Carignano, contains the Museum of Antiquities, and the Picture Galleries. The building, by Guarini (1674), was formerly the Jesuit College.

1.—*Cabinet of Antiquities* (Museo di Antichità), Egyptian, Grecian, Roman, and Etruscan, besides one of 11,000 models arranged by countries. Among the marbles are Cupid sleeping in the Lion's Skin, Head of Antinous, a bronze Minerva, a mosaic (Orpheus and his Lyre) found at Stampace, 1766, many Roman and other bronzes, vases found at Potenza, busts of Æsop, Julian, &c.

The \**Egyptian Museum*, founded on the purchase of Drovetti's collection in 1823, by Carlo Felice, is very rich and celebrated, having, among other objects, statues of Osymandias (15 feet high), Thothmes I. and II., Amenophis II. (or Memnon), Rameses II. (or Sesostris), in granite or basalt, also Egyptian paintings, ornaments, domestic articles, mummies, papyri, MSS. on linen (one being part of a chronology, and a list of about 100 kings), and the Isiac Table (Table of Isis), a bronze covered with hieroglyphics of doubtful character, supposed to have been manufactured in the reign of Adrian. Champollion identified several of the statues here in his visit, 1824. The celebrated *Turin papyrus* is in a room on the second floor.

2.—\**Gallery of Paintings* (open, 9 to 4) in fifteen rooms; chiefly of the Italian and Flemish schools. The rooms are named after the principal painters and schools—as the Piedmont Room, Raphael Room, &c.; and the specimens number over 510. The best are in Room xiii.

Among them are the following:—

G. Ferrari's St. Paul; Lowering of the Cross; Christ in the Clouds; St. Peter.

Glovenone's Resurrection; Virgin and Child.

Raphael's Madonna di Tenda, the original of which is at Munich.

Guido's St. Catherine.

Guercino's Virgin and Child; Prodigal Son.

G. Romano's Assumption; God the Father.

P. Veronese's Finding of Moses; Christ and Magdalen.

Bassano's Rape of the Sabines.

C. Doli's Virgin.

Gentileschi's Annunciation.

Domenichino's Agriculture, Astronomy, and Architecture.

Titian's Paul III.; Journey to Emmaus; Adoration of the Shepherds.

Velasquez's Philip IV.

Albano's Birth of Venus; Forge of Vulcan; Ceres, Juno, and Flora; Four Elements, with goddesses, nymphs, cupids, &c.

Vandyck's Charles First's Children; Virgin and Child; Princes of Savoy.

Lely's Cromwell and his Wife.

Holbein's Luther and his Wife; Calvin.

Rubens' Holy Family; Portrait of himself.

Rembrandt's Rabbi; Burgomaster.

Ravenstein's Portraits.

Wouwerman's Battle-piece.

Mabus's Christ on the Cross.

G. Dow's Children Blowing Bubbles.

Memling's Christ's Passion.

Honthorst's Samson and the Philistines.

P. Potter's Cows in a Field.

Snyders' Hunting the Stag.

Borgognone's Battle-pieces.

A. Dürer's Lowering of the Cross.

C. Lorrain's Landscapes.

H. Vernet's Carlo Alberto (1834).

There are many portraits and landscapes, &c., by Claude, G. Poussin, Teniers, Vandyck, &c., besides battlepieces and paintings on porcelain, by Constantine.

**University**, in the *Via di Po*, founded 1465, and revived by Vittorio Amedeo in 1710, numbers about 2,000 students, under about eighty professors. It is a large, well-planned building, with an arcaded court, ornamented with bas-reliefs, and inscriptions fixed in the walls; forming part of a Lapidarian Museum. Its Library numbers 200,000 volumes, and 2,000 MSS., of which last 170 are Hebrew, 310 Greek, 1,200 Latin, 220 Italian, 12 French. Some of its palimpsests have been deciphered by Peyron; among the MSS. are Theodoret's Commentaries on the minor Prophets, an illuminated Bible (from the sack of Rome, by the Constable Bourbon), an old Testament of the twelfth century, Bede's Commentary on Luke of the same date, and the Imitation of Jesus Christ (called the Arona MS.) on vellum, beautifully ornamented with miniatures and paintings, &c. **Gardens.**—*Giardino Reale*, near the Royal Palace; near this are the Zoological Gardens; *Giardino della Cittadella*, near the middle of the *Via Garibaldi*; *Nuovo Giardino Pubblico*, near the *Po*, reached by the *Corso Vittorio Emanuele II.*, and containing the Botanical Garden and the Castle of Il Valentino, used by the Polytechnic School.

The *Albertina Academy of Fine Arts*, in the Via dell' Accademia Albertina, contains cartoons by Gaudenzio Ferrari and others, and a small collection of pictures. Open 10 to 4, on payment of a fee.

*Museo Civico* is near the Royal Gardens, and has a collection of ancient and modern sculptures and paintings, pottery, &c. Admission by fee, 50c.

*Museo Industriale*, near the Exchange, and the large Hospital of St. John the Baptist.

Behind the Royal Theatre is the Royal Military Academy, founded in the seventeenth century by Vittorio Amedeo II., with a riding school, &c., attached.

Philharmonic Society, schools for the blind, for the deaf and dumb, &c.

**Hospitals, &c.**—Among these are the following:—Hospital of St. John (S. Giov. Batt.) as old as the fourteenth century, with about 400 beds, and an anatomical school, founded by Carlo Alberto; it is an immense building, in the Contrada del Ospedale. Hospital of St. Maurice and Lazarus (1572), for soldiers, &c.; Maniconico, or hospital for the insane (1728); Spedale della Maternità, for lying-in women and infants; Spedale di Carità for children and the aged, in the Contrada del Po. An Albergo Reale di Vertù (or House of Industry) was founded, 1880, for the benefit of the poor, and revived in 1881; its inmates work at various trades. Ospedale S. Luigi Gonzaga (1794), for poor and incurables; Mendicity Refuge, founded 1838; the Retiro, founded, 1745, by Rosa Govona, for poor girls who support themselves. There is a well-managed Monte di Pietà, or public pawn-shop, which serves as a loan fund.

The *Mole Antonelliana*, or Templo Vittorio Emanuele II., is a singular and very lofty (over 500 feet) tower-shaped building with a cupola and long spire, not far from the top of the Via Rossini.

The *Arsenal*, near the Piazza d'Armi, was begun by Carlo Emanuele I., and improved by Carlo Emanuele III. It contains various trophies, a foundry, laboratory, plans of fortifications, school of metallurgy, and a cabinet of Natural History.

In the Cemetery at the Campo Santo, beyond the town, Silvio Pellico and Massimo d'Azeglio are buried.

The *\*Superga* is 4 miles distant, on a hill about 2,000 feet above the sea. It is a striking object from any point, and consists of a college annexed to a circular church, with an octagon dome 60 feet in diameter, built by Giuvana, in consequence of the vow of Vittorio Amedeo before the battle of 1706, and his victory over the French. It is regularly designed, with a portico, side towers, &c., and is "very cleverly arranged, so as to give size and importance to what otherwise would be a small church; but in doing this, the church and convent are so mixed up together, that it is difficult to tell where one begins and the other ends."—*Ferguson*.

Many of the royal family are buried here, including the founder, and his son Carlo; also, Vittorio Emanuele I., and Carlo Alberto, king, who died at Oporto, 1842. There are also marbles of Vittorio Amedeo making his vow, and the Birth and Assumption of the Virgin, with pictures by Ricci. At the foot of the steps leading to the vault is a statue of the Angel of Death, by Michael Angelo. In the gallery of the college, from which the best view is obtained, are portraits of Vittorio Amedeo on horseback, and all the Popes as far back as St. Peter and Jesus Christ.

The best way to reach the Superga, from which there is a magnificent view, is by steam tramway starting from the Piazza Castello, and running through the town to the village of Sassi; thence by funicular railway to the top, the time is nearly 1 hour, and there is no changing of carriages by the direct trains. No one should omit this visit.

The King has country seats at *Vigna della Regina*, on a hill by the Po, built by Vittorio Amedeo's son-in-law, Maurice (it contains a lovely Carlo Dolce); at Stupinigi Forest, on the Sagone (4 miles off), built by Giuvana and Alfieri, with a good park; at Moncalieri (page 9), Rivoli, &c. A Royal Riding School is at La Venaria (8 miles).

The climate of Turin is hot in summer, and cold in winter, and, on the whole, unfavourable to invalids, who are advised to be exceedingly careful. (See Introduction, pp. xxii. and xxiii.)

It was at Turin that the French authorities arrested Forayth, the traveller, in 1803, as a British subject, and sent him, with others, to Valenciennes.

Among the natives of Turin (most of whom have statues here) are Lagrange, and Gioberti, the famous priest, at one time (1848-9) Prime Minister, and author of the *Primato Morale e Civile d'Italia*, advocating a free Italian confederation of states, under a free Pope; an idea which Pio Nono attempted to carry out till he fell back to the Jesuits. Gioberti returned to Turin, after several years' banishment, in 1848. Count C. Balbo followed up the efforts of Gioberti in his *Speranza d'Italia*, and by the *Risorgimento* (Resurrection) newspaper, assisted by Cavour, Massimo d'Azeglio, and others. D'Azeglio, a painter, novelist, soldier, and statesman, all in one, was Prime Minister to Charles Albert, and afterwards governor of Lombardy. By the influence of these great men, the Statute, or fundamental law of the kingdom, promulgated on 4th March, 1848, was preserved through the reactionary period, and constitutional government settled on a firm basis in Italy.

**Cavour's Monument** (by Dupré of Florence), in Piazza Carlo Emanuele II. (or Carina, now improved with new houses), was opened by the King in 1873. It consists of his statue, surrounded by allegorical symbols, and arms of Italian cities.

The country round Turin yields two harvests and three crops of hay annually.



## ROUTE 1.

## Turin to Bussoleno, Mont Cenis, Susa, and Mont Genève.

By rail to Susa (opened 1854) in two hours, ascending the River Dora Riparia, or ancient *Durais Minor*. The stations are as under:—

Miles.	Miles.
Collegno..... 4½	Borgone ... 2½
Alpignano ..... 7	[Branch to Bardonnechia, for Mont Cenis Tunnel, Modane, &c.]
Rosta ..... 10	
Avigliana ..... 13	
Ambrogio ..... 15½	
Condove ..... 17½	Russoleno ..... 26½
S. Antonino ..... 19½	Susa ..... 31½

The line from Turin to Bussoleno is the main line of the Mont Cenis railroad.

Near **Alpignano (Stat.)**, where the rail leaves the plain, is

**RIVOLI**, a small town (population, 6,433), with a castle in which King Vittorio Amedeo died in 1732, after his abdication. Rail from Turin, 7½ miles, in 30 minutes.

**Ambrogio (Stat.)**, a little walled place, with a population of 1,300, and an eight-sided church. The old Convent and Castle of Sacra di S. Michele are seen on Mt Picchiriano, about 2,000 feet high. The castle was restored by Carlo Alberto. There are granite quarries near this.

**Bussoleno (Stat.)** Here the Mont Cenis Tunnel rail comes in, *via* the direct line across France. See Route 5, in *Bradshaw's Continental Guide*. It passes Meana, Chiomonte, Salbertrand, **Onix**, to **Bardonnechia**.

**Susa (Stat.)** A small city (Hotel de la Poste), population, 4,106, at the junction of the Mont Cenis and Mont Genève carriage routes, in a picturesque hollow, on the site of the Roman *Segusia*, founded by Augustus. A small triumphal arch, nearly 50 feet high, dedicated to him in the year B.C. 8, remains. The Cathedral of St. Just is of the twelfth cent.-rv. Near it is the ruined fort of Brunetta, demolished by the French in 1798. The rocks here, "exposed to the full force of the sun, support many plants which are rarely seen so far from the Mediterranean." (*BALL'S Guide to the Western Alps*.)

From Susa, over Mont Genève to Briançon, is 84 English miles. By diligence from Susa in 8 hours. The distances are:—

	Miles.		Miles.
Exilles.....	7½	Mont Genève .....	26½
Oulx .....	15	Briançon .....	33½
Cesana .....	20		

At **Exilles** is a fort, which commands this route into Italy. Population, 1,944.

**Onix (Stat.)** is 3,514 feet high, at the junction of the Bardonnechia with the Dora. Population, 1,627. Ascending the former river you come to the village of **Bardonnechia (Stat.)**, near which is the southern terminus of the Mont Cenis

Tunnel through the Alps, 8 miles long, to Modane, completed in December, 1871.

**CESANA** (population, 580), about 900 feet higher, where the road from Fenestrelle and Pinerolo joins with the paths from Serrières, &c.

About 4 hours north-west is Mont Chaberton, 10,258 feet high.

Following the road, you come to the pass of *Bourg Mont Genève*, on the French border, 6,560 feet high, with a douane. Thence the road (constructed by Napoleon in 1807) descends the valley of the Durance to the picturesque old fortified town of

**Briançon**. (See *Bradshaw's Hand-Book to France*.)

## ROUTE 2.

## Turin to Pinerolo and the Waldenses' or Vaudois Country.

By rail to Pinerolo, 23½ miles, and Torre Pellice, 10½ miles further. The stations are:—

	Miles.		Miles.
Sangone .....	5	Piscina .....	18
Nichellino .....	6½	Riva .....	21½
Candolo .....	9½	Pinerolo .....	23
None .....	12½	Torre Pellice .....	34
Abrasca .....	14½		

**Nichellino (Stat.)** is near the royal forest and hunting seat of *Stupinigi* (tramway from Turin), on the river Sangone.

**Airasca (Stat.)**; from here there is a branch line to **Vigone**, continued to **Saluzzo** (page 8), and later extended to Cuneo (page 8).

**Pinerolo (Stat.)**, or *Pignerol* in French, once the terminus. A garrison town and the capital of a province of the same name. Population, 17,145.

Hotel: Corona Grossa.

It has a cathedral; a church dedicated to St. Maurice, with some frescoes by Pozzi; factories of silk, &c.; and is overlooked by the remains of a state prison, in which the Man with the Iron Mask was shut up. The line is now continued through San Secondo, Capella Moreri, Bricherasio (branch to **Barge**), Bibiana, and Luserna to

**La Torre**, *La Tour*, or *Torre Pellice*. It contains a handsome church, college, or grammar school, hospital, and other institutions of late date; founded by the exertions of Archdeacon Gilly, General Beckwith, and other friends of the Vaudois. Hotel: Del'Ours. This is the little capital (population 3,329) of the community, numbering about 25,000, in thirteen parishes in the valleys, on the slope of the mountains, from which they derive their names—Vaudois in French (the language of their service), Valdés in Italian, Valdés in their own dialect, (compare Latin *Valtis*), and meaning dwellers in the valleys. The valleys are those of the Lucerna or Pellice, which rises near Monte Viso, and runs to the Clusone; the Perosa or Clusone, which runs to the Po; and San Martino, or Germanasca, which rises in Col d'Altrix; a space about 20 miles each way. The principal villages, next to La Torre (or La Tour de

Luserne), are St. Giovanni, Angrogna, Bobbio, Villaro, Pomaretto, St. Martino, Villasecca, and Perera. Each village has a church and school, besides a chapel for Roman Catholics, of whom there are about 2,000. The persecutions to which they were subjected by the Dukes of Savoy, encouraged by the Papacy, gave rise to the missions from Charles I. in their behalf, to Sir S. Morland's mission, under Cromwell, and to Milton's famous sonnet—

"Avenge, O Lord, thy slaughtered saints, whose bones  
Lie scattered on the Alpine mountains cold."

The particulars of these persecutions, of their transportation to Switzerland, and their daring return across the mountains, under Henry Arnaud, in 1689, are related in Gilly's "Excursions among the Vaudois." Under the present equal system all their disabilities are removed.

The Valdés dialect is a mixture of Romance and Italian, nearly the same as that of the "Nobla Leyçon," their ancient confession of faith, composed in the twelfth century, when they were, as they had been from time immemorial, independent of the Church of Rome. It begins—

"O Frayres, enñde una nobla leyzon;  
Sovët devò velhar erstar en òzon

Ben ha mil e cët ànus upli entermt.  
Que fo septa lora cur sen al denè tēp."

That is, "O, Brethren, hear a noble lesson. We ought often to watch and pray. Eleven hundred years are fully completed since it was written, 'The end of all things is at hand.'"

There is some fine scenery in the neighbourhood of La Torre, with views of the neighbouring Alps as you ascend (2½ hours) to

**Bobbio**, which is 2,838 feet above sea level (population, 4,545). At Col de la Croix is an embankment on the Pellice, erected with a grant made by Cromwell. Here Henry Arnaud defeated the French in 1689-90. From hence it is 4 hours to Col Julien, which commands a magnificent prospect of Monte Viso.

From Pinerolo, up the Val de Perouse and Val Pragelas, on the Clusone, it is 12 miles to

**Perouse**, past the Malanagrio quarries of building stone, chiefly gneiss, with masses of schist and serpentine. Several passes meet here; and the vine and mulberry flourish. It is 5 to 6 hours to La Torre, through Val Angrogna and the picturesque defile of Pra del Tor, the scene of a Vaudés victory in 1560; 9 hours past Porrero, in Val Germanasca, in Abriès, an easy pass, used in winter; and 9 miles to

**Fenestrella**, a small town (population, 1,614), remarkable for a strong fortress or state prison, on a bleak spot, in which Cardinal Pacca was confined by Napoleon, 1809-13. He gives an account of it in his "Mémoires Storbiche." From this it is 20 miles under Mont Genève to Cesana, on the Dora; and 5 hours across Col de la Fenêtre to Susa, facing the Mont Cenis Pass.

## ROUTE 3.

**Turin to Saluzzo and Monte Viso, Cuneo, Baths of Valdieri, Col di Tenda, and Nice.**

By rail from Porta Nuova terminus, to Saluzzo and Cuneo. The distances are as follow:—

	Miles.		Miles.
Moncalieri .....	5	Savigliano .....	32½
Trofarello .....	8	[Branch to Lagnasco,	
Villastellone .....	12½	Saluzzo .....	10½]
Carmagnola .....	18	Fossano .....	39½
Racconigi .....	23½	Maddalena .....	44
Cavallermaggiore .....	28	Centallo .....	47
[Branches to Brà, Albi,		Cuneo .....	54½]
Alessandria, Mondovì,			
and to Savona.]			

**Moncalieri (Stat.)** Or *Moncaglieri* (population, 11,559), on the Po, a summer residence of the Kings of Italy, in a castle restored by Vittorio Emanuele I. (who died here 1823), and built by Yolande, wife of Amadeus of Savoy. It is the site of the ancient Testona. Tram from Turin.

**Trofarello (Stat.)**, population, 1,242, where the line to Alessandria and Genoa parts off.

**Villastellone (Stat.)**, population, 2,564, near **Carignano**, on the Po, which gives a dukedom to the royal house. Population, 7,230. It has three churches, one of which, Santa Maria, contains the tomb of Bianca Palaeologus, of Montferrat.

**Carmagnola (Stat.)** A town, once of importance, and formerly defended by walls and towers, one of which serves as a clock-tower to St. Filippo Church. It gave the surname of Carmagnola to F. Bussone, a soldier of fortune, who was born a swine-herd, and became one of the first generals in Italy. After serving Philip Visconti, Duke of Milan, and the Venetian Republic, he was beheaded in 1432.

**Racconigi (Stat.)** Population, 9,185. A favourite seat of King Carlo Alberto.

**Cavallermaggiore (Stat.)** Population, 5,646. [Here a branch rail of 7 miles leads to

**Brà, or Brà St. Vittoria (Stat.)**—A town of 14,853 inhabitants, on a hill-side, above the Stura. Near this is Pollenzo Castle, on the River Tanaro, on the site of the Roman *Pollentia*. Here a line to Alba and Alessandria (53 miles) parts off.

**Alba (Stat.)** On the Tanaro, with a population of 12,239, is the ancient *Alba Pompeia*; near which the Emperor Pertinax was born, the son of a charcoal dealer. He lived at Villa Martis, which he adorned with fine buildings, leaving his own cottage untouched.

From **Brà to Savona**, the stations by the new line of 97 km., opened 1874, past many tunnels and viaducts are **Cherasco** (population, 3,511), where the treaty of 1796 was signed between France and Piedmont, **Narzole**, **Farigliano**, **Carro** (where a branch of 25½ miles turns off to **Bastia**) and **Mondovì**, to Cuneo (see page 8 for description).

of these two places), **Niella Cava**, **Sale**, **St. Giuseppe de Cairo** (where the line from Alessandria through **Acqui** comes in—See Route 4), **Santuario**, and **Savona** (page 21), which is reached through a tunnel in the Apennines.]

**Savigliano (Stat.)**, on the Macra. Population, 17,411. A town containing two churches, a theatre, the Taffini Palace (painted by Molinieri or Carracino), and a triumphal arch erected when **Vittorio Amadeo** married Christine of France.

[Here the branch line of 10 miles turns off, *rid Lagnasco*, to

**Saluzzo (Stat.)** Population, 15,641.

*Hotel: Corona Grossa.*

It is the capital of a province, formerly the Marquisate of Saluzzo, and a fief of Dauphiné, which Henry IV. exchanged for La Bressa, &c. The old castle, now a penitentiary, commands a fine view. The Cathedral, built 1480, was restored in 1844, and contains pictures by Mullnari, a native. Monument to Silvio Pellico, born here 1788. From this you ascend the Po, to

**Paesana**, 14 miles, a fine spot, 1,778 feet high, whence a path over the hills leads to La Torre, in the Vaudois country. Population, 7,465. The scenery improves at San Chiaffredo, where the September festa attracts a large gathering, and also at

**Crisolo** (population, 1,025), 8 miles, the highest village in the valley of the Po (4,544 feet), and a good station for making the ascent of Monte Viso. The scenery is of an Alpine character. Within a short distance are La Balma di Rio Martino, a celebrated stalactite cavern, in the dolomite; the Col del Poreo, 9,604 feet high; the Piano del Rò, the largest of the head streams of the Po; and Monte Meidassa, 10,931 feet high.

The **COL DELLA TRAVERSETTA**, 7½ miles from Crisolo, on the shoulder of Monte Viso, in the boundary between Dauphiné and Piedmont. It commands a view as far as Milan in fine weather. Below the crest is a remarkable *Tunnel*, cut in 1480 by the Marquis of Saluzzo, to open an easier communication with Dauphiné, at the height of 9,500 feet. It is generally filled with snow down to July. From this point there is an easy descent by the old paved way, down the valley of the Gail, to Mont Dauphin (36 miles) and Embrun. Abriès, the first village in France, is five hours from the foot of the mountain.

**Monte Viso**, the ancient *Mons Vesulius*, in the Cottian Alps, rises tier on tier, to the height of about 12,640 feet. It was thought to be inaccessible till ascended by two members of the Alpine Club, in 1861, and again in 1862; in both cases from the Val di Vallanta, on the south side, above Sampeyre. The whole range of the Western Alps from Provence to Monte Rosa is visible. In 1839, Professor J. D. Forbes made the complete tour of the mountain in a hard day's walk of 14 hours; a most interesting excursion. (See *BALL'S Guide to the Western Alps*.)]

The next station to Savigliano, on the main line, is **Fossano (Stat.)**, on the Stura, and so called from **Fonte Sano**. Population, 18,585. It has remains of a castle and old walls.

[Hence there is a railway to Mondovì, and over the hills to Savona, on the Riviera di Ponente of the Mediterranean.]

**Mondovì (Stat.)**, on the branch rail from **Carrù** to Cuneo (below), is a city (pop., 17,902), and capital of a province, 1,930ft. above sea, celebrated for a French victory in 1796. It has a fort in the old town, or Piazzì, with a large Cathedral. The fine cavern of Bossea, near here, accessible by carriage to Frabosa, is much visited.

**Ceva (Stat.)**, on the Tanaro. Population, 5,420. Hence by way of **Millesimo** (about 1,550 feet high), on the Bormida, where the French beat the Austrians, 1796, and Altare, on the north slope of the Apennines, and Cadibona, at their summit, you come to **Savona**, on the sea, 30 kils. from Millesimo. (See Route 9). Savona may be now reached by railway direct from Turin (as above). From Ceva there is a way, *rid Garezza* (13 miles), and Ormea (7 miles), to the Col de Nava (2,480 feet high), and thence to Pieve (13 miles), down the Arroscia, to

**Oneglia** (20 miles), on the Riviera. (See Route 9.)]

From Fossano, following the main line, up the Stura, the only station of importance is

**CUNEO, or Coni (Stat.)**,

At the junction of the Gesso with the Stura.

*Hotel: Barra di Ferro.*

A bustling town (population, 12,018), at the terminus of the line, and in the further corner of the valley of the Po, strongly fortified down to the battle of Marengo, when its walls were razed by the French, 1800. The Maritime Alps and Monte Viso are in view. A branch to **Mondovì** (above) was opened 1888. There is a short line to **Rocca-debaldi**. Near Cuneo is the Hydropathic Institution of Val Pesio. From Cuneo, it is 15 miles to the

**Baths of Valdieri**, up the Gesso, 4,226 feet high. An omnibus runs thither daily. The accommodation consists of an *établissement de bains*, well appointed, frequented mostly by the Piedmontese. The waters are hot and cold, sulphureous, and saline, but the most singular curative agent is a cryptogamic plant, which grows in the hot springs at a temperature of 135°, and forms a gelatinous mass, very useful in hot applications to the body for internal complaints, old wounds, &c. The *Grisso di Entracque* was a favourite resort of Victor Emmanuel, for chamois hunting; and many beautiful and rare flowers are seen.

Rail from Cuneo to Limone, 20 miles, in 1½ to 2 hours. Thence diligence to Nice in about 16 hours.

The first place is Boves, then **Borgo S. Dalmazzo**, a small town (population, 4,742), at the foot of the mountain. Thence to

**Robilante**, in the picturesque valley of the Vermenagna.

**Limone**, at the foot of the *Col di Tenda*, is about 2,300 feet above the sea, and has a population of 2,915, many of whom are muleteers. About 3 hours east is the ancient Certosa (Carthusian house) di Pesio, now a hydropathic establishment, in a warm and pleasant spot; and an excursion may be made to the head of the Vermanagna, in a wild glen, and the Abisso, 9,193 feet high. At Limone the ascent of the *Col* begins, over the Maritime Alps, by a narrow winding carriage road, full of sharp zig-zags, made by Vittorio Amedeo IV. The summit is about 6,160 feet high, and commands a fine view of the Western Alps. Here is the limit of the Apennines on one side, covered with green to their summits, and of the Alps on the other side, as marked by a combination of snow or ice, with rock. The new road is by a tunnel through the Tenda, about 2½ miles long, with electric lighting, and avoids the ascent of the *Col*. Through the valley of the Roja, to

**Tenda** (population, 1,734). An old castle of Beatrice di Tenda. Pass the old abbey and Hydropathic house of *S. Dalmazzo*; then Fontan, on the new French boundary, where passports are asked. The scenery is romantic, especially about the defile of Saorgio, on the Roja, which forms the French boundary down to Ventimiglia, since the annexation of the country of Nice.

**Glandola** or **Gospel**, near the Col de Brouis, which rises and falls about 1,500 feet.

**Sospello** (population, 3,600), on the Bevera, a branch of the Roja.

*Hotel*: Carenco.

Here the road rises again to surmount a third ridge, the Col de Braus, 3,300 feet high. The next place is

**Scarena**, on the Paglione. Population, 2,000.

**Nice** (Stat.) (See *Bradshaw's Hand-Book to France*.)

## ROUTE 4.

### Turin to Alessandria and Genoa,

THROUGH THE LIGURIAN APENNINES.

Miles.		Miles.
Moncalieri..... 5	Alessandria..... 56½	
Trofarello..... 8	Frugarolo..... 62½	
Villanova..... 19½	Novi..... 72	
Baldichieri..... 28	Serravalle..... 75	
San Damiano..... 31	Arquata..... 79	
Asti..... 35	Ronco..... 87	
[Branches to Alba and Casale.]	Mignanego..... 92	
Annone..... 41½	S. Quirico..... 96½	
Felizzano..... 47½	S. Pier d'Arena..... 102	
	Genoa..... 104	

By rail, commenced in 1848, and opened through-out in 1854, at a cost of 5½ millions sterling. Time, about 8½ hours. There are some tunnels on this line, one of which, through the Apennines, is 2 miles long; and several viaducts, some rather lofty.

From **Turin** (page 1), the first station is **Moncalieri** (Stat.), population, 11,459, and its royal castle, of large red brick, a favourite seat of the King's, on the Po. At

**Trofarello** (Stat.), population, 1,242, we leave the Cuneo line. The Superga and the Alps to the north are in view, with glimpses of the Maritime Alps. The country on both sides is part of the old Marquise of Montferrat, which merged into the Duchy of Savoy, in 1620.

[A short line, 5½ miles, to

**Chieri** (population, 13,260), with its large Gothic Church of Santa Maria della Scala. An old place, with silk and cotton factories.]

**Asti** (Stat.), the ancient *Hasta Pompeia*, on the Tanaro, at its confluence with the Borbore. Population, 33,233. Branch lines to Alba (Route 3), and to Casale (Route 5) and Milan.

*Hotels*: Albergo Reale; Leone d'Oro.

This is the capital of a province, and the centre of a district producing one of the best wines of Italy, the Vino d'Asti, both red and sparkling white; it is also noted for truffes and silk goods, and has some mineral springs.

Among the buildings are the large Gothic Cathedral, on the site of a Temple of Diana, built 1348, with paintings by Carloni, Pozzi, &c.; the Churches of S. Pietro in Concava and S. Secondo (Gothic); S. Giovanni, with a 6th century crypt; S. Pietro, eight-sided; and the Trincò, Massetti, and Alfieri Palaces. In the last of which *Alfieri*, the poet, was born, 1749; they show his room, with his portrait and autograph. His statue is here. The site of the old walls and most of the one hundred towers of Asti is now covered with gardens. It is so ancient as to have been taken by Hannibal.

Branch lines to Casale and Mortara (page 12) and to Castagnole.

**Felizzano** (Stat.), on the Tanaro. Further down this stream, which is crossed by a viaduct on fifteen arches, is

### ALESSANDRIA (Stat.),

The centre of various lines which strike off to Novara, Pavia, Milan, Piacenza, and Acqui.

Population, with suburbs, about 62,464.

*Hotel*: Europa.

This is the capital of a province, a city, and a fortress of the first class, on the confines of the Marquises of Montferrat and Pavese, at the junction of the Tanaro and Bormida, built by the Lombard League of free towns, 1168, as a barrier against the Ghibelline party of the Emperor Frederick Barbarossa. It was named after Pope Alexander III., the head of the Guelph party. When the Emperor tried to take it in 1174, his soldiers nicknamed it Alessandria della Paglia, or straw Alexandria, because its houses were covered with straw; but it was unable to drive them off after a four months' siege. It is still one of the strongest military forts in Italy, though nothing but the Great Citadel, built 1728, by Vittorio Amedeo II. remains: the fortifications added by Napoleon, having been razed by the Treaty of Vienna. The flat country around

is often inundated by the rain, and can be put under water by the sluices of the Citadel. A new covered bridge crosses the Tanaro. The Citadel, like the houses, is built of brick, and its ramparts serve as a promenade, for the April and October fairs, when a good deal of business is done. Considerable pains have been taken to strengthen this fortress. The other buildings are a Cathedral (Parodi's statue of St. Joseph); S. Lorenzo's Church, with its paintings by the Pozzi; Town House, Theatre Hospital, and the Ghilino Palace, belonging to the King, and erected by Alfieri.

"I chanced to pass (says Count Arrivabene) through Alessandria, so full of glorious recollections for a Bonaparte, on the day on which Louis Napoleon made his entry in 1859. Triumphant arches had been thrown across the streets. At the gate of Porta Marengo, which leads to the famous field of battle, made illustrious by the First Consul, an arch was erected, on which was emblazoned in tri-coloured letters,—*To the descendant of the Conqueror of Marengo*. Victor Emmanuel had gone to meet the Emperor. The gay and busy appearance of Alessandria at that time contrasted singularly with the stern severity of its old palaces and half decayed mediæval churches."

Ratazzi, the statesman, was born at this town, and a bronze statue of him was erected in 1883.

#### MARENGO,

The site of the battle which Bonaparte lost and won, 14th June, 1800, is 2½ miles east, on the wide plain of S. Giuliano, dotted with willows. At three o'clock, he was beaten by the Austrians, and their old General, Melas, had come to Alessandria after sending off news of his victory; when, at this crisis, Dessaix arrived with 6,000 fresh troops, attacked the enemy, and, though mortally wounded, turned the day. Kellerman, by a brilliant charge of his cavalry, cut the Austrian infantry in two, drove their cavalry in flight to the Bormida, and took Zach, who was left in authority, prisoner. The total Austrian loss was 12,000; and that of the French, 7,000; but the Convention of Alessandria, a few days later, put them in possession of all North Italy. A building has been erected on the site, which contains a Museum of every object of interest found on the field of battle.

For the rails to Novara, Pavia, and Milan, and to Piacenza see page 11, and Routes 14 and 15.

(From Alessandria, a branch rail ascends the Bormida, following the track of the Via Aurelia Posthuma, to Acqui and Savona. The stations are:—

	Miles.		Miles.
Borghetto.....	7	Spigno.....	38
Sezze .....	10	Rocchetta .....	47½
Strevi .....	17½	S. Giuseppe de Cairo	52½
Acqui .....	21½	Santuario .....	62
Pontì .....	30	Savona.....	65½

#### ACQUI (Stat.),

On the Bormida, is the Roman *Aquæ Statiellæ*, so called from the tribe of Statielli, whose town it was, and from the hot mineral springs which are

still found useful in curing gout, rheumatism, paralysis, &c. Population, 11,297. There are some arches of an aqueduct, with a cathedral of the twelfth century, and a theatre.

In the middle ages Acqui was the capital of Upper Monferrat; a district rich in corn, wine, silk, cattle, &c., and giving name to the country dance, called *Monfredina*.

Passing Bistagno, where the two heads of the Bormida join, follow the road for 28 miles, to

**Dego**, where Bonaparte beat the Allies, in 1796, after defeating them at *Montenotte*, near the Col of that name, higher up, over which the old road to Savona used to pass, until superseded by a more easy one, constructed in 1800, between Altare and Cadibona. By this the descent of the Apennines is made to the Riviera and **Savona**, about 25 miles from Dego.

But the most direct way to Savona, now, is by the rail as above, which falls into the main line from Turin, at **S. Giuseppe de Cairo (Stat.)**, as in Route 3. For Savona see page 21.]

Leaving Alessandria, the next station on the main line, is

**Frugarolo (Sta')**, population, 2,494, near which is the once richly endowed Benedictine Abbey of Bosco, with sculptures by M. Angelo; but the country is flat and dull.

**Novi (Stat.)** Under the north side of the Apennines; a retreat for the Genoese merchants in autumn, commanding from its old tower and country houses a fine prospect of the distant Alps. Population, 6,463.

*Hotel: La Sirena.*

Here the French were defeated by the Austrians and Russians, in 1799, and General Joubert killed.

From Novi, before the railway was made, the old road went over the Ligurian Apennines, by the Col della Bochetta, past Gavi and Voltaggio, and a succession of gorges and ravines. The highest part of the Col is about 2,500 feet above the level of the Mediterranean. It was crossed by the French in 1796. The Valley of Polcevera, between this and the sea, a wild and desolate spot till reclaimed by the Genoese, is now covered with groves of chestnut, flex, arbutus, vineyards, gardens, and country houses, though it is apt to suffer from floods. The railway from Novi passes

**Serravalle (Stat.)**, and begins to enter the mountains.

**Arquata (Stat.)**, population, 2,795, with ruins of a large castle, imposingly situated. Here the tunnels or galleries, and viaducts, for penetrating the Apennines, commence. The scenery is very romantic. As far as Ronco the line passes a succession of embankments, tunnels, and viaducts over torrents and gorges. The Scrivia is crossed and re-crossed, and there are eleven tunnels in all between Ronco and Genoa. The rise from Alessandria to Arquata is 293 yards. The fall to Genoa is considerably greater.

**Isola del Cantone (Stat.)**, with a fine viaduct.

Owing to the inconvenience of the extremely steep grades between Ronco and Genoa, a new line was opened from the former place in 1889, which, after passing through the great tunnel, just beyond Ronco, which is over five miles long, traverses the Poceverra Valley, on the Mediterranean side of the mountains. Here, as elsewhere, strong embankments are used to protect the rail from the effects of the torrents. **Mignanego** and **S. Quirico** stations are now passed, and the valley, hitherto narrow, opens out, and villa residences of the Genoese are scattered about on the hills. The traveller now finds himself in a new and Italian climate, under which oranges, peaches, apricots, and myrtles flourish in early spring, with a sunny, cloudless sky.

**S. Pier d'Arena (Stat.)** Population, 22,690. A handsome church, the Spinola, Sauli, and other palaces, and a tobacco factory. Then by the **S. Lazzaro Tunnel**, or gallery, under Monte S. Benigno, to the suburb of Della Grazie, and the

**Genoa terminus**, close to Piazza Acquaverde. (See Route 9.)

#### Alessandria to Piacenza.

	Miles.		Miles.
Tortona .....	13½	S. Giulietta .....	33
Pontecurone .....	19½	Broni .....	37½
Voghera .....	24½	Stradella .....	40
[Branch to Pavia and Milan].		Arena Po .....	42½
Casteggio .....	29½	San Nicolò .....	55½
		Piacenza .....	60½

Leaving Alessandria, the line passes through part of the battlefield of Marengo (see page 10) and crosses the Scrivia to

**Tortona (Stat.)** Population, 19,048. A bishop's see, on a hill in a fertile plain, with a cathedral, dating from the latter half of the sixteenth century. It contains an ancient bas-relief of the downfall of Phaëton, with inscriptions in Greek. It was the ancient *Iertona*, and joined the Lombard League. Here a branch to Novi, on the main line towards Genoa, falls in. Across the Curone to

**Pontecurone (Stat.)** Population, 2,579.

**Voghera (Stat.)** Population, 12,794.—The ancient *Vicus Iriae*, near the borders of the old Duchy of Piacenza. It was bought of the Pozzo family by Carlo Emanuele I. The cathedral is a good building of the seventeenth century, and has paintings by S. Crespi. It was half ruined by a tornado in July, 1893. Branch line to Pavia, page 56.

**Casteggio (Stat.)**, population, 3,925, near the Coppla, a branch of the Po. The ancient *Clasidium*, a Roman town burnt by Hannibal, whose name is perpetuated in one of the town fountains. At **Montebello**, between Voghera and Casteggio, to the south of the line, Lannes fought the battle of 9th June, 1800, against the Austrians, from which he acquired the title of Duke of Montebello,

**S. Giulietta (Stat.)**,

**Broni (Stat.)**, population, 6,610, and

**Stradella (Stat.)**, population, 8,639, all stand in a well cultivated though flat country, planted with mulberry trees. The borders of the old Duchy of Parma are close by.

[Short line to Pavia, 20 miles. Tramway to Voghera.]

**Arena Po (Stat.)**, population, 3,426.

**San Nicolò (Stat.)**, near which Hannibal defeated the Romans at Trebbia (*Trevia*), and

**Piacenza (Stat.)**, at the junction with the main line towards the south. (See Route 15.)

#### ROUTE 5.

**Turin to Chivasso, Vercelli, Valenza, Novara, Magenta, and Milan.**

By rail, as follows:—

	Miles.		Miles.
Settimo .....	10½	Vercelli .....	49½
Brandizzo .....	15	Borgo Vercelli .....	52½
Chivasso .....	18½	Ponzana .....	56½
Torazza .....	22	Novara (Buffet) .....	62
Saluggia .....	25	Treca' .....	68½
Livorno Vercellese .....	29½	Magenta .....	76½
Tronzano .....	35½	Vittuone .....	80
Santhià .....	37	Rho .....	85
San Germano .....	40½	Milan .....	93½

This route follows the north side of the Po, as far as Chivasso, and is at the foot of the Alps all the way.

Leaving the terminus, the Superga is seen on the right, and after crossing the Stura, we reach

**Settimo (Stat.)** or Settimo Torinese (population, 3,684), the Roman *Ad Septimam*, at the seventh mile from Augusta Taurinorum. A short branch goes off to **Rivarolo (Stat.)**, 14 miles; connected by omnibus service with the neighbourhood; see page 16. Cross the Orco before reaching

**Chivasso (Stat.)** Population, 10,137.—An old place, formerly the seat of the Marquises of Montferrat, whose ruined *Cast'* is here, with a church of the fifteenth century. The fortifications were razed by the French in 1804. Good lampreys here. Here the rail to Ivrea and Aosta, and the routes to Mount Isaran and the back of Mont Blanc, are taken. (See Route 6.) At two miles distance are the sulphur baths of *S. Genesio*, with a good hotel.

[Branch line, 30½ miles, down the Po, to Casale. The first place of any importance is

**Crescentino**, 14 miles, after crossing the Dora Baltea. There are Roman remains near it. Population, 6,902. On the opposite side of the Po is

Verna (population, 2,850), on a hill; once fortified, but dismantled by the French.

**Trino**, 11 miles, in a tract of low, swampy meadow land; has a population of 6,714, and is famous for its cattle and hams.

Cross the Po to Casale.

**CASALE (Stat.).**

The capital of the province and old Marquisate of Monterrat, and a strong military post, containing the ancient *Casale*, or fortified house of the family, from which it gets its name, and the *Orologio Tower*. It stands on the cross rail between Alessandria and Vercelli. Population, 17,096. Many Jews are established here, and there is a good trade in silk-twist, wine, and rice. Among the public buildings are the *Duomo*, or Cathedral, in the Lombard style of the tenth century, with G. Ferrari's Baptism of Christ and the statue of Bernini; Santa Caterina's Church and its paintings; S. Domenico, founded by the Palaeologus family, whose tomb is here; a theatre, prefectura college, and some old palaces, including Della Valle, which has some of G. Romano's frescoes. Railways to Vercelli, Valenza, Asti, Mortara, Milan, Pavia, and Alessandria.

A line from Casale, across the Po, through flat, unhealthy, rice fields, to **Mortara** (population, 8,065), on the cross rails from Novara to Alessandria, and from Pavia to Vercelli. From Mortara to **Vigevano** (population, 15,065), which has a Gothic cathedral and old castle. Cross the Ticino to Abbiategrasso, in Lombardy; thence to **Milan**.

About 10 miles south-west of Casale, on the line to Asti, is

**Moncalvo (Stat.)**, population, 4,379, the birth-place of Caracci, the painter, some of whose works are at the Franciscan Convent. About 15 miles from Moncalvo is Asti, see page 9.]

After Chivasso, on the Milan Railway, we cross the Dora Baltea. On the right of the Po is Montedolpo, the site of the Roman *Industria*, on a hill, and soon after Monte Rosa and the Matterhorn come into view in the Alps on the left.

A **Leri**, near his, was the country seat of *Carour*, to which he retired upon his resignation in 1859 though he continued to advise the men in power, and to answer the telegraphic despatches sent to him daily from all parts of Italy. He rose at 8 a.m., and after despatching letters, went to his farm, and there received visitors, or consulted with the numerous able and patriotic men who from him learnt to guide the destinies of Italy.

**Santhia (Stat.)** Population, 5,065. Here a railway of 18 miles runs up the side of the hills to Biella in 1 hour, passing *Sanusola* and three other stations. (See Route 7.)

**VERCELLI (Stat.)**

The ancient *Vercellae*, on the River Sesia. Population, 20,165.

*Hotels*: Leone d'Oro; Posta; Tre Re.

This is a very ancient town of Cisalpine Gaul, near which Marius defeated the Cimbric, 101 B.C. It is now somewhat decayed, and stands among unhealthy rice fields, at the junction of the Cerro with the Sesia, with a fine prospect of the Alps. The *Duomo*, built by P. Ribaldi in the sixteenth century, with a vestibule added by Alfieri, was

restored in 1823. Here is a very ancient vellum MS. of the Gospels in Latio, by Eusebius, Bishop of Vercelli in the fourth century; it is bound in silver. The churches of *St. Cristoforo*, *Santa Caterina*, and *S. Bernardino*, have frescoes by Ferrari.

The old Church of Santa Maria Maggiore has a curious mosaic pavement; S. Andrea is an old Lombardo-Gothic building, founded in 1219-22, by Cardinal Bicchieri, Papal legate to King John of England, with a detached bell tower, or campanile. The doors and windows are round-headed, but the pointed arch appears in the nave. It is said to be nearly the oldest specimen of this style in Italy, and to have been designed by an Englishman—Brigwithe, the arrangement being similar to Buildwas and Kirkstall Abbeys. There are a town house, theatre, large old hospital; the Tizzini, Motta, Asigliano, and Gattinara palaces, with pictures and frescoes; a statue of Cavour; and the Victor Emmanuel pillar.

In 1859, as early as the 5th of March, General Gyulai, the Austrian commander, had concentrated numerous troops here, on the right bank of the Sesia, thus threatening the line of the Dora-Baltea and the town of Torero; they also occupied Trino and Gattinara, with the intention of getting possession of Turin by a *coup de main*. In this they were frustrated by the concentration of the allied French and Sardinian armies, and after wasting time in useless and feeble demonstrations they were compelled to retreat, and he campaign was lost to them. They were also defeated at Palestro, a small village three miles east of Vercelli, which slopes down towards the Sesia, and had been strongly fortified by the Austrian general, Zobel, on 30th May. It was held by a Bohemian division and two battalions of Tyrolean sharpshooters, with twenty field pieces and four howitzers. The ground being still muddy, from the rain of the previous night, it was difficult to take the position by assault. However, after a hard fight of two hours and a half, it was carried at the point of the bayonet; and the Austrians were routed, and compelled to retreat on Bobbio and Mortara, with the loss of two guns and many killed and wounded. Thus their first battle was their first victory. Victor Emmanuel announced to his army in the order of the day. Zobel attempted to retake Palestro the day after, but was again thoroughly beaten, the king himself leading the attacking column in the thick of the action. Several of the officers of his staff were wounded. His heroism made such an impression on the third regiment of Zouaves that they elected him their corporal, an honour similar to that paid to Bonaparte after the battle of Montenotte.

[Here a railway branches off to **Valenza**, and Alessandria, 35 miles. The stations are

	Miles.		Miles.
Asigliano .....	5	Borgo S. Martino...	18½
Pertengo.....	7½	Giarele .....	21½
Balzola .....	10½	Valenza .....	28½
Casale (see above),	14½	Alessandria .....	34

At Valenza it joins the line from Milan to Alessandria.]

After passing **Borgo Vercelli (Stat.)**, population 3,552, and **Ponzana (Stat.)**, in a wide rice level, in full view of Monte Rosa, we reach

### NOVARA (Stat.).

On a hill by the River Agogna. Population, 32,689. *Hotels:* Italia; della Villa.

This ancient town, the Roman *Noraria*, once fortified by 2 miles of ramparts, still retains some remnants of its walls and towers. The Duomo was an early Lombard building, on the site of a basilica or temple, but it has been much altered in the course of restoration. The portico which replaces the atrium contains several inscriptions; in the vestibule is the monument of C. Solari, or Gobbo. The baptistery is eight-sided and crowned with a dome. Within are Thorwaldsen's Angels (at the altar), and paintings by G. Ferrari, Bordone, &c. St. Gaudenzio's Church, rebuilt in the tenth century by P. Pellegrini, has frescoes, &c., by Ferrari, Caccia, &c. At S. Pietro al Rosario and S. Marco are works by Procaccini and others.

The Palazzo di Giustizia was built 1346. The Bellini, Leonardi, Giovanetti, and Falcone Palaces are worth notice. Other buildings are the large market; the theatre, near Marchesi's statue of Carlo Emanuele III.; a large Hospital; and Statues of Carlo Alberto and Cavour.

Bossi, the historian, and Prina, Napoleon's minister at Milan (who was murdered, 1814), were natives of Novara. It is memorable for the battle of 23rd March, 1849, in which Radetzky, with 80,000 men and 200 guns, defeated Charles Albert, whose forces numbered only about half as many, with the loss of 10,000 killed and wounded. This defeat led to the king's abdication the same evening, in the presence of his sons and generals, in favour of Victor Emmanuel, then Duke of Savoy. He left the country immediately with only one servant, and returned to Oporto, where he died 18th July, 1849. Several of his predecessors had abdicated in like manner, among whom were Victor Amadeus, in 1730; Charles Emmanuel IV., in 1802; and Victor Emmanuel I., in 1829.

It is also celebrated for the victory gained by the Sardinians and French Zouaves over the Austrians, 31st May, 1859, which obliged them to retreat into Lombardy.

From Novara a line (opened 1884) passes through Fara, Romagnano, Grignasco, &c., to **Varallo** (page 17). Another short line runs to **Busto-Arsizio**, about 4 miles from Gallarate on the Milan-Laveno line.

[The line from Mortara, &c., falls in at Novara, and is continued to **Arona**, 23 miles further, see Route 8. From Novara, Lake Orta may be reached by a branch rail through **Gozzano**. This line is continued through Gravigliana-Toce to Domo d'Ossola, see page 19.]

The next station to Novara is

**Treccate** (population 8,014), a small town; after which the Ticino, the old boundary of Sardinia and

Austrian Lombardy, is crossed by a viaduct, not far from the Ponte Nuovo Bridge for the post road, 1,000 feet long, on eleven stone arches, begun by the French, 1810, and finished, 1827. The Austrians tried to blow it up in 1859, on their retreat, before the battle of Magenta. After this comes the Naviglio Grande, a canal of the thirteenth century, cut from Lago Maggiore to Milan; then follows

### MAGENTA (Stat.)

Population, 6,392. The ancient *Maxentia*, the site of the famous battle of 4th June, 1859; with a monument to mark the spot, erected in 1872. The position of the Austrians is described by Count Arrivabene:—

"If, on crossing the Ticino, we place ourselves at the extremity of the Bridge of Buffalora, the heights on which the hamlet of Buffalora stands are on our left, the Ponte Nuovo of Magenta in the centre, and the old bridge to our right. We see that the ridge which formed the Austrian position is a sort of bow, whose arrow would be the road. On each side of this road the ground is covered with cornfields, vineyards, and groves of trees, and intersected by several streams which pour their waters into the meadows where rice is cultivated. Robecchetto, Castelletto, Induno, Santo Stefano, **Buffalora** (population 1,260), Magenta, Robecco—all villages or small boroughs, of greater or less importance—are seen amidst that splendid scenery; some relieved against the background of the Alps, which lift their majestic heads on the far horizon. In the valley, the road is elevated 20 or 30 feet above the fields, and rises still higher on its approach to the eastern slopes. Finally it reaches the table-land of the Lombard side, on the border of which is carried the Naviglio Grande, whose waters run almost parallel with the Ticino. On approaching this plateau, the railway is seen emerging from the bank, about half a mile to the right."

This well chosen position of the Austrians could only be approached by the central road above mentioned, the railway on the right, or by a road somewhat to the left, towards Buffalora; and could not be commanded at any point. The Austrians had 89,000 against 133,000 French; but the French had to cross a river to get at them. Gyalai's headquarters were at Abbiate Grosso with his left wing; his right was at Magenta, and main body between Abbiate Grosso and Robecco. His object was to cut off the French from the bridges of San Martino and Buffalora, and to isolate those who had crossed the Ticino. On the 4th the French had no definite knowledge of the position of the Austrians. MacMahon with his corps and the Sardinian army marched from Turbigo on to Buffalora; Canrobert advanced by the right branch towards the Bridge of Buffalora, and Niel was ready to join from Treccate.

Buffalora Bridge was the central point, where the French laid a pontoon bridge close to a stone one which had been partly destroyed by the Austrians. It was held for many hours before Niel and Canrobert came, by the Imperial Guard.



The Austrian main body was at the Village and Bridge of Magenta; and to this point MacMahon, when he discovered them, bent all his efforts, having in view to effect a junction with Espinasse. The railroad station and the custom-house, both strong buildings, were defended by Clam, Zobel, and other Austrian generals, filled with Tyrolean sharpshooters. At 2 p.m. the Austrians had sixteen brigades, or 60,000 strong, round this point.

At length MacMahon, joined by Espinasse, attacked the front of the Austrian line between Magenta and Ponte Nuovo. The village was stormed and carried, though defended inch by inch by the Austrians who were obliged to give way. Gyulai made a last effort to retake Buffalora Bridge, in order to cut off the French Zouaves, but was unsuccessful, and at length gave orders to retreat, and the French were victorious.

The French loss was 52 officers killed, including Generals Espinasse and Cler, 194 officers, and 4,200 men killed, wounded, and missing. The Austrians lost 6,000 killed and wounded, and 4,000 taken prisoners; and 4 guns, 2 flags, 4,000 knapsacks, and 12,000 muskets were captured by the French. Both sides had about 60,000 men on the field. A white pillar marks the spot where Espinasse fell. At another spot 2,000 corpses were buried. On the 6th, the Emperor fixed his headquarters at Magenta, and created MacMahon (late President of the French Republic) a Marshal and Duke of Magenta, on the field. The result of the victory was, that Milan, the capital of Lombardy, was evacuated by the Austrians the same day, and Victor Emmanuel proclaimed King. He received the Milan deputation on the field of battle.

After Magenta the next stations are **Vittuone**, and **Rho**, where the Gallarate line (towards Lago Maggiore) joins.

**Milan Terminus.** (See Route 11.)

## ROUTE 6.

**Turin to Ivrea, Aosta, the Great and Little St. Bernard, and the Mont Blanc District; and to the Castellamonte District.**

The stations to Chivasso are:—

	Miles.		Miles.
Settimo .....	10½	Chivasso .....	18½
Brandizzo .....	15	(Change carriages.)	

From Chivasso the distances are:—

	Miles.		Miles.
Montanaro .....	2½	Donnaz .....	32½
Rodallo .....	6½	Hône Bard .....	34
Caluso .....	8½	Verrés .....	38
Candia .....	11½	St. Vincent .....	45
Mercenasco .....	13	Châtillon .....	47
Strambino .....	15	Chambave .....	50
Ivrea .....	20½	Nus .....	54½
Montalto Dora .....	23	Aosta .....	62
Borgofranco .....	25		

*The line traverses a wide and richly cultivated*

plain, covered with mulberry trees, vineyards, hemp, maize, rice, &c.

The mountain region commences about Ivrea.

**Ivrea (Stat.)**, on the river Dora Baltea. Population, 5,883. This is the ancient *Epredia*, guarding the mouth of Val d'Aosta, and a well built town, picturesquely seated on a hill side; having an old machicolated castle, and a cathedral, on the site of a Temple of Apollo. It produces cheese, cotton, and silk. Pilgrim church of Madonna del Monte.

Ascending the valley by the Dora Baltea, the first place is

**Montalto**, or *Monte Stretto* (population, 3,405), a small village with a feudal castle, one of several by which this route was guarded. The mountain scenery increases in beauty every mile.

**Borgofranco** (population, 1,668).

The rocky mountains on both sides are covered with indigenous forests of pine, chestnut, and walnut trees; among which vines are carried to the hill tops. All the Val d'Aosta is "a continued feast to the eye of every combination of mountain, rock, river, forest, and castled height, with distant glaciers and snowy peaks, while it literally teems with the richest produce."—(King's *Italian Valleys of the Alps*.) Fruits of all kinds, pumpkins, peaches, delicious figs, &c., abound, in spite of the lazy and unskilful style of cultivation. Many of the proprietors are non-resident. At Carema a good pale red wine, like champagne, is produced. Arsenical springs here.

The line passes the mouth of Val Sesia, which leads up to Gressoney (6 hours) and to the head of the Lys Torrent, under Monte Rosa.

**Donnaz** (population, 1,784), close to a pass cut in the rock by the Romans. Tunnel under Fort Bard.

**FORT BARD**, a fortified post in the middle of a deep gorge, on a massive rock. It was captured in 1262 by Amadeo of Savoy, and by Napoleon in his march down the St. Bernard in 1800. It was rebuilt 1815, and is now almost impregnable—three steep sides being cut off by the river, and the fourth (across the valley) filled up with strong arched gates.

It has been calculated that the Western Alps have been the theatre of warlike exploits on sixty-six great occasions from Hannibal to Napoleon.

**Hône Bard (Stat.)**.

The Val de Champorcher, a little further on, leads up the Fenêtre de Cogne to the Glaciers of Coaz. Commencing at Bard, French is the language principally spoken.

**Verrés (Stat.)**, with a population of 1,206, has a picturesque castle (which guarded the pass here) at the junction of Val de Challant, built about 1368. This val leads up (in nine hours) to the base of Monte Rosa. The line to Aosta passes through the Gorge of Mont Jovet, along the face of a precipice, with the Dora far below. The scenery is here at its best.

**St. Vincent** (population, 2,186), in a forest of chestnut and walnut trees, 1,000 feet above sea, is a pretty place, noted for its mineral *Baths*, or iron springs, anciently called *Fons Salutis*; in soft steatite rock. From here, up the Col de Jon, to Gressonay in 7 hours. The people live on polenta, potatoes, rye bread, milk, and cheese.

**Chatillon** (population, 2,865), so called from Château d'Uscelle, in a charming site on the other side of the valley, on the summit of a bold precipice over the Dora. The gardens, vineyards, and forests line the hills nearly to their summits—3,000 feet high. The old castle belongs to the Entrèves family, of Château de Challant, the largest and wealthiest proprietors in the valley. A bridge across the Tournanche is built over a Roman arch, which hangs beneath it. Monte Rosa lies fourteen hours north-east, and Mont Cervin, or the Matterhorn, fifteen hours due north. The ascent to the latter is up the defile of Val Tournanche, in a deep ravine, and over the S. Théodule Pass.

**Chambave** produces some good wine. The line hereabouts is extremely interesting, the scenery constantly varying.

**Nus** (population, 2,208), near some old castles.

From Nus it is 8½ miles to

## AOSTA,

The ancient *Augusta Prætoria*, or *Augusta Salassorum*, where the two St. Bernard routes meet, at the back of Mont Blanc, in a beautiful mountain hollow, 1,970 feet above the sea. The Becca di Nona overhangs the town. French patois is spoken. Population, 7,267.

**Hotels:** Du Mont Blanc; Couronne.

Napoleons are called "Marengos" in this valley.

This is the capital of an old Duchy, and is still Roman in its plan and the arrangement of its principal streets. The solid stone walls, built by Augustus, B.C. 20, though hid away among houses, can be examined on the south-west of the town. They are about 24 feet high, and fortified by turrets. Trinité Gate, near the tall Campanile of the old Church of *St. Ours* (founded about 525 by St. Ursus, a Scotsman), and some 15th century cloisters, was the old *Porta Prætoria*, a massive structure, 40 feet by 16, pierced by three arches, and flanked by towers. Outside this gate is a modern bridge on the Buttier Torrent, which has in time changed its course and left a marble Roman bridge, to the east, high and dry. Here stands also the triumphal Arch erected by T. Varro as a memorial of the subjugation of the Salassi, nine or ten years before Augustus built his Roman town here. It is a single arch, solidly built, in tolerable condition.

The Porte de Savoie was the *Porta Decumana*; *Porta Quintana*, with its old feudal tower, is now *Porte de Bramfam*, so called from a Princess of Braganza, said to have been starved to death by her husband, or from having served as a storehouse in the famine of 1357.

At the Convent of St. Joseph are remains of an amphitheatre, which was 200 feet long; also of a theatre and a basilica and forum. Stone pavements of the Roman roads have been discovered, and remains of drains 3 to 12 feet beneath the surface.

The Town Hall, in Place Charles Albert, at the centre of the town, is said to be the site of a basilica. Facing it is the old Cross, erected 1541, to commemorate the flight of Calvin, who had taken refuge here, and the orthodoxy of its inhabitants in opposing his dogmas. Close to it is the *Cathedral*, a handsome Gothic church, first founded in the sixth century, but since modernised. It contains monuments of Humbert, or Thomas I. of Savoy, and of Bishops De Quart and Des Prés; the bones of St. Grat, the patron saint, at the altar; a silver bust of Anselm, a native of Aosta, who became Archbishop of Canterbury (1093) under William Rufus; an old marble font; a choir paved with Roman mosaic, and a good cloister.

The bishop's palace has some fresco portraits of prelates and Savoy princes. The mid-day bells ring at 11 a.m., and are called *nona* (nine). There is a college here, from which a road leads out, past the hospitals, to the Tour du Lépreux, or Lepier's Tower, the scene of a story by Le Maître, who lived at Aosta for five years. It was formerly a Roman work on the old city wall. The Hermitage of St. Grat stands on a mountain outside the town, in the direction of Becca di Nona. Fruit and wine are the chief products of this lovely spot. Cases of goitre are so exceedingly frequent as to be thought little of by the residents; as Juvenal remarks:—"Quis tumidum guttur miratur in Alpibus?"

Due south of Aosta is the *Becca di Nona*, 10,384 feet high, about 5 hours distant, the peak of which commands a splendid prospect; Mont Emilius, near it, is 11,677 feet. A path over the mountains from Aosta to COGNÉ (population, 1,600), Locana, Ponte, and Turin, takes about 26 hours; and passes *Grand Paradis*, 13,300 feet above the sea, the highest of the Graian Alps, and Grivola, in Val de Cogné, 13,208 feet. Paradis was first ascended in 1860. (See BALL'S *Guide to the Western Alps*.)

Above Aosta the valley continues to be cultivated like a garden all the way, tier above tier, on both sides. The vines hang in trellises up the slopes, in the way so often dreamt of, but so rarely seen abroad, mixed with groves of walnuts and chestnuts, and old castles perched on the cliffs. The road is good and easy.

LA SARRÉ has an old mediæval castle.

AIMAVILLE (population, 1,687), so called after Calus Almus, a Roman general of the time of Augustus, has another castle, which belonged to the Challants and has been modernised, with four turrets and a gallery. Some iron forges and the Torette vineyards are near this village.

ST. PIERRE. Here is a fine castle, rebuilt 1660, above the church.

**Châtel Argent.** Near this is a steep mule path, like steps, on the face of the cliffs, for bringing iron ore from Cogne.

**VILLENEUVE** (population, 847), a pretty place, near some iron forges. The ore is brought by women and men as well as mules, from the works at Cogne, 8,350 feet high. Here the valleys of the Rhêmes and Savaranche unite. The houses have their windows barred with iron gratings.

**Liverogne** is beautifully situated and is noted for good wine.

**Avisé Castle** is on the opposite bank, near Val Grisanche. Between this and

**Fort Roc**, Mont Blanc comes into view, at the head of the valley, like a brilliant alabaster wall. The road here winds round the precipitous face of a cliff, over the abyss of the Dora.

**LA SALLE** was a town of the Salassi, and has some remains, and an old Castle.

**MORGEX** (population, 1,116), among vineyards, pine forests, and waterfalls, is near the valley towards Col de la Serena, leading up to the Great St. Bernard.

**PRÉ ST. DIDIER** (population, 859), 25 miles from Aosta, near the junction of the Thuille and the Dora; where the road parts off to Courmayeur and to the passes of Allée Blanche and Val Ferrex, under Mont Blanc. Hot springs and baths.

**Courmayeur** (population, 2,580).

**Hotels:** Royal; L'Angelo; L'Union; Mont Blanc.

Courmayeur consists of ten small hamlets, in a fine hollow of the mountains, so sheltered that corn is grown to the very edge of the ice. Mont Blanc here rises up like a vast wall, 15,780 feet high.

1. **AOSTA**, over the *Little St. Bernard*, to **Bourg St. Maurice**, 46 miles, in fifteen hours' walking. This was the pass taken by Hannibal, according to Polybius, who travelled over it sixty years later, expressly for the purpose of tracing it. It was the way most familiar to the tribes in alliance with Hannibal. (*King's Italian Valleys of the Alps*.)

Several chateaux are passed in ascending this beautiful valley, the richness of which contrasts with the "poverty, filth, and cretinism" of its resident population. La Thuille is at the mouth of the glen up to the Rutor Glacier. Hence to the Hospice, in 8 hours, the pass being 7,218 feet high. It is the boundary of Savoy, and has a column of Jupiter and a stone circle. The descent through St. Germain to Bourg St. Maurice is made in 8½ hours, with the fine peak of Mont Pourri in front.

2. **AOSTA**, over the *Great St. Bernard*, to **Martigny**, 47 miles, in 16 hours. The greater part by omnibus.

At Gignod, the Val Pellina branches off on the right, towards the Matterhorn and Zermatt, which is 20 hours' walking from Aosta, through magnificent scenery. The Col at the top is 11,687 feet high.

**St. REMY** (population, 859), a poor place, where the Italian Custom House is passed. Hence it is a rather steep road to the Hospice of Great St. Bernard, where seventy or eighty travellers may be lodged. From 16,000 to 20,000 cross this pass, which is 8,130 feet high, and has its mean annual temperature at about freezing point. The highest heat on record is 69°. At Chenaletaz, or Mont Mort, on either side of the pass, there is a very fine view of the Mont Blanc range. From this down to Martigny Station, in the Valais, is 10½ hours.

From Settimo (page 11), on the Ivrea line, a branch rail runs to Rivarolo and Cuorgnè, with another branch from Rivarolo to Castellamonte. The stations from Settimo are Volpiano, S. Benigno, Bosconero, and Feletto. Then

**Rivarolo (Stat.)**, which has remains of a fine Roman bridge. At Pont, in Val d'Orco (where the river is called Acqua d'Oro, on account of its water power), is a cotton factory, employing 1,200 hands. The path to Cuorgnè, and up to this rocky Val, passes Locno and Ceserolo, to the house of our Lady of the Snow, near the top of Mont Iseran (13,271 feet high), on the border of Savoy, near the head of the Isère. Here Vittorio Emanuele used to come to hunt the stambecco, a gigantic chamois, or wild goat.

The winter is bitterly cold under the Alps, but beautiful in its kind. "The effects of light and shade," says Gallenga, "on the high, polished, mirror-like surface of the vast surrounding Alpine chain, would drive poets or artists attempting to paint them to distraction. Such golden risings and rosy settings the sun never displays at any other season of the year, even in Italy; its light grows keener as its face waxes colder; distinctness of outline and depth of ground impart new grandeur to the sublime picture of the boundless hill-range and interminable plain. Then the revelry of the moon, stars, and planets in the night! every farthing candle of the sixth magnitude peeping forth a luminary!"

Past Salassa and Valperga to **Cuorgnè** (6½ miles). From Rivarolo past Ozegna (5 miles) to

**Castellamonte (Stat.)**, at the terminus. The town (population, 5,997) is the head place of the Canavese district (or district of Ivrea), the men of which are mostly carpenters, who emigrate yearly for employment. It stands on a hill, 500 feet above the plain, commanding a fine view of Turin, Monte Viso, the Maritime Alps, and the Alps to the north. Much silk is made; it is also noted for its pignatte, or pots. For several years in succession the valleys in this neighbourhood were desolated with vine disease. Castellamonte was the head-quarters of Mr. A. Gallenga, when writing his entertaining *Country Life in Piedmont*, in which he describes how the countrymen of his forefathers lived; their simplicity, hospitality, sturdiness, and love of huddling in towns, their indifference to diet, their industry, and other mixed qualities.

## ROUTE 7.

## Turin to Biella, Varallo, Lake of Orta, and the Upper Novarese.

By rail to Santhià, as in Route 5, and thence to Biella, as follows:—

	Miles.		Miles.
Salussola .....	7½	Candelo.....	15
Vergarico .....	10½	Biella.....	18½
Sandigliano .....	13		

The line passes through a highly fertile country, intersected by numerous *Canals*, for irrigating its corn, rice, hemp, and other fields. Orta and Varallo are now best reached by the lines opened from Novara, see page 13.

**Biella (Stat.)**, at its terminus.—A bishop's see, at the mouth of Val Andorno. Population, 14,717. It contains the Cathedral of S. Sebastiano, a Tribunale for the province, and the Cisterna Palace. The men here are masons and builders, just as those of Ivrea are carpenters; all travel from home yearly for work, and many acquire wealth. The purity of the air has made Biella a place of considerable resort of late years. There are plenty of lodgings in the neighbourhood. Large Hydropathic Establishment.

At Biella is the house of a Piedmontese hero, Pietro Micca, still preserved with great care, which *Garibaldi* visited in 1859, when it was occupied by his descendant of the same name, the Sindaco of the place, and a hatter by trade. On the 6th May, Garibaldi, after organising his staff, with his small army of Cacciatori dell' Alpi, left Biella to join Cialdini at Casale, where he took part in the action of the 8th. He received an autograph rescript from Victor Emmanuel, as Dictator, to enlist volunteers and impose contributions of war for his daring operations against the Austrians in Upper Lombardy. He was left to follow out his own plans, the King remarking, "Go where you like. Do what you like. There is only one regret, that I am not able to follow you."

About 4 miles north-west is the Graglia, a sanctuary, on a hill, overlooking the plains of Piedmont, where good lodgings may be had, except when pilgrims are here. Hydropathic Establishment.

About 6 miles north-west is Oropa, another sanctuary, dedicated to the Madonna, on the top of Monte Macrone. The church has an image cut from a cedar of Lebanon, and some curious paintings by Ferrari and Lumi. The Hydropathic Establishment here is a favourite summer resort.

From Biella to Varallo there is a carriage road skirting the hills, by way of Cosato and Rognanone in 6 hours; but for the pedestrian another route is by Andorno, Mosso Santa Maria, to Borgo Sesia, on Val Sesia, 7 miles below Varallo; or, a more interesting route is up Val Andorno to Pie di Pavallo (from which a path leads over Col de Torlon to Isalme in Val Gressonay), Campiglia, and Cima de Bo, by the side of which is a path into the head of Val Sesia, down to Pioda and Scop, or Scoppulo. Scop is 11 hours from Gressonay, up the valley,

under Monte Rosa, and 11 hours from Ponte Grande, in Val Anzasca, not far from the Simplon Road. At Andorno (3½ miles from Biella) are two Hydropathic Establishments, much frequented by English visitors. Good Hotel.

From Scop is 2½ hours down the Sesia to Varallo, at the junction of Val Mastalone, in the neighbourhood of fine scenery.

## VARALLO (Stat.).

*Hotels:* Posta; Italia; Croce Bianca.

The capital of Val Sesia, and the centre of much picturesque and inviting scenery in this and neighbouring valleys. It may be reached *viâ* rail from Novara. It contains many old houses. Population, 3,500. The people of Val Sesia are house painters. At the Church of S. Gaudenzio is a fine altar-piece of the Marriage of St. Catherine, by Gaudenzio Ferrari, an artist of celebrity here. At the Santa Maria della Grazie, annexed to the Minorites Convent, are his frescoes (1507) of the Circumcision, and Christ and the Doctors; and his greatest work (1513), called the Twenty-one Mysteries, or History of the Saviour, painted on the choir screen, 34 feet by 26. Ferrari's house is in Piazza Ferrari. There is a school of design at the Barolo Palace, where wood carvings are sold. Another palace is that of the Adda family. An old bridge crosses the Val Mastalone, near the Church of S. Pietro Martire, at the mouth of the Val; it has a fresco by Ferrari.

On the *Sacro Monte*, a hill 270 feet high, among forests of chestnuts, is a celebrated sanctuary, founded 1486-90, by B. Caimo, a pilgrim from the Holy Land. It is composed of a church at the summit, called Nuova Gerusalemme, a copy of the Holy Sepulchre, and forty-six small chapels and oratories on the ascent, built by P. Tibaldi, and adorned with frescoes and terra-cottas, by Ferrari and other artists, with subjects or mysteries from the New Testament. The most remarkable are the Pietà, Adoration of the Magi, Transfiguration, and Crucifixion; the last containing 150 terra-cotta figures of life size. One of the chapels is dedicated to St. Francis. A Santa Scala, or stairs, which the devout pilgrim mounts on his poor knees, leads to the three crosses on the top, which commands a fine prospect. (*King's Valleys of the Alps*.)

At La Rocca, 1½ mile from this, on the Sesia, are the works for the rich *nickel mines* of La Balma, situated on Pic de Castello, 4½ hours distant, and 5,200 feet high. Varallo produces good truffles, wine, and potatoes, besides chestnuts, &c.

From Varallo, up the beautiful Val Mastalone, it is an easy way of about 20 miles to Ponte Grande.

From Varallo to Pella, on Lake of Orta, it is four hours' walking, through magnificent scenery, crossing the Col di Colma (5,000 feet) about half way. From the top is a view embracing all the Monte Rosa range. A boat crosses the lake from Pella to Orta, on the eastern side, in half an hour. Lake Orta is the most attractive of the smaller Alpine

lakes, combining richness with boldness of form. It is about 9 miles long, up to *Omegna*, at its head, at the mouth of Val Strona. Steamer on the lake, now called Lago Cusio.

The little town of ORTA, on the Lake of Orta (Albergo S. Giulio), is close to the sanctuary of Monte Sacro, with its twenty chapels, dedicated to S. Francis d'Assisi. Population, 6,850.

Facing the town is the picturesque Island of S. Giulio and its church. Orta is 12 miles from Arona; or it may be reached by rail *viâ* Novara (see Route 5). A few miles from Omegna is *Monte Motterone*, close to the Simplon Road, overlooking Lago Maggiore, and embracing one of the finest panoramas in the Alps. (BALL'S *Guide to the Western Alps*.)

## ROUTE 8.

### Turin to Novara, Arona, and Lake Maggiore.

The stations from Novara (see Route 5) are:—

	Miles.		Miles.
Bellinzago .....	5½	Borgo Ticino .....	17½
Oleggio .....	10½	Arona .....	23
Varallo Pombia ...	15½		

**Oleggio (Stat.)** Population, 8,675. Here are manufactories of silk.

**Borgo Ticino (Stat.)**, population, 2,446, near the River Ticino, which runs out of Lake Maggiore.

**Arona (Stat.)**, at the terminus of the rail, near the bottom of the lake. Population, 4,500.

**Hotel:** D'Italia and Post, on a fine part of the Lake.

A small town of no great interest, containing the Santa Maria Church, in which are paintings by G. Ferrari, and an old deserted seat of the Borromeo family, remarkable as the birthplace of St. Carlo Borromeo (1588). Near this is his great *metal Statue*; it stands on a hill, commanding a superb view of the lake, and is 66 feet high, besides a pedestal of 40 feet. By means of ladders and some scrambling you may ascend the hollow body, and sit in the inside of the ear or the nose. It was put up in 1697 by the Borromeo family. Here Peter Martyr, the "master of sentences," was born.

When Garibaldi arrived here in 1859, he found the alarm bells had been rung in all the districts around, in spite of the Austrian flying columns, which occupied them in turn. Letting the people of Arona believe he was going to remain there, he left secretly by night with his volunteers, and marched on Castelletto Ticino. In spite of the Austrian steamers cruising on the lake, he safely landed his Cacciatori on the Austrian side of the Ticino, near Sesto Calende, and on the evening of the 23rd, made his entry into Varese, in the midst of a violent storm. The whole population turned out to welcome their liberators. After being hastily fortified, it was attacked by General Urban's division, 8,000 strong, but they were

beaten off here and at Malvate by the victorious Garibaldians in great disorder, with the loss of 100 men on Garibaldi's side. Among these was a member of the Caironi family, from Pavia, the head of which, a high-minded widow, gave her four sons to Garibaldi. One was killed in this action, another died in the Southern Campaign; a third was Prime Minister of Italy in 1879.

From Arona the road passes by Belgirate, to **Stresa**, a beautiful spot on **Lago Maggiore**, under Monte Motterone.

**Hotels:** Des Iles Borromées, moderate and finely placed; Milan. *English Church Service* at Hotel des Iles.

This small place, beautifully situated, and surrounded by numerous fine villas, is very suitable for a lengthened stay. The ascent of *Monte Motterone* (about 4,900 feet) can be made from here.

[The head of the Lake is at

**Magadino** (population, 770), in Swiss territory.

The steamer calls here twice daily, starting from Locarno, and proceeds to other places on Lago Maggiore, landing passengers at the chief towns on both shores, and at *Isola Bella*, the most southerly of the Borromean Islands.]

From Arona, by diligence (2 hours), to

**Baveno.**

**Hotels:** Grand Hotel Baveno; Grand Hotel de Bellevue.

*English Divine Service* at the Chapel in the grounds of *Villa Clara*, a seat belonging to C. Henfrey, Esq. (built by Bulnois), which was occupied by Queen Victoria on her visit to the Lake, March, 1879.

A charming village, under *Monte Motterone*, which is 4,890 feet high, and commands a noble view of the lakes and the snowy Alps. There are inexhaustible quarries of excellent granite, which is easily worked and polished. Fine red trout are caught. Boats to the Islands, 5 fr. for two hours. All the steamers call here.

The nearest of the Borromean Islands is the small

**ISOLA SUPERIORE**, or *Dei Pescatori* (Fishermen's Island), and its picturesque church, with a population of 250. Further out is the **ISOLA MADRE** (Mother, i.e., the Virgin's Island), which is a mass of foliage, native and exotic, laid out in alleys and terraces, through which beautiful views of the lakes and surrounding hills are caught. There is a profusion of oranges, lemons, tropical plants, besides aviaries of birds, but the only building is an unfinished palace of the Borromeo family, which the gardener (who shows the island) lives in. To the west, in shore, is the pretty *Isola di S. Giovanni*, or the *Isolino* (little island), with gardens.

**ISOLA BELLA** (to the south), "Beautiful Island," is more a work of art, and perhaps less charming than the other. It rises up in a pyramid of ten terraces or hanging gardens, first laid out by Count

Vitaliano Borromeo, about 200 years ago; planted with cedar, laurel, cork, beech, cypress, sugar canes, coffee trees, &c., and many lemons and oranges. The whole is set off with statuary; and there is a curious shellwork grotto, close to the water. At the summit is the sumptuous *Palace* of the family, approached by a staircase, and built by Count Frederico Borromeo, over a century ago. Among the pictures inside are those of four battles in which he fought, besides a portrait of him with his jester. There are also frescoes and pictures by Giorgione, Bassano, Procaccini, Schioldon, Vandyck, Tempesta (an artist who killed his wife and fled hither for protection), with monuments in the chapel, and a theatre. There is an hotel on the island.

**Pallanza** (Grand Hotel Pallanza, good and moderate), is a fine summer and winter resort, at the angle of the two branches of the Lake, facing the Borromeo Islands.

*English Church Service* at the Hotel.

In a small yard attached to the Church of S. Stefano is a Roman pedestal with sculptures, *temp.* Emperor Claudius. At Suna, a village near to Pallanza, is a remarkably perfect Roman Arch.

**Intra** (Hotel de la Ville) is a short distance round the point. Opposite is

**Laveno (Stat.)**—Hotels: Stella; Albergo del Moro—7 miles across from Baveno on the opposite side of Lago Maggiore. The best view of the engaging scenery of the Lake is from a boat in the middle. From Laveno a line runs *viâ Gallarate* to **Milan**, 45 miles. This line is continued north to **Luino** and **Bellinzona**, on the St. Gothard line, for which see *Bradshaw's Illustrated Hand-Book to Switzerland*.

From Baveno there is a diligence to

**Gravellona (Stat.)**, 5 miles from the beautiful Lake of Orta (see Route 7). From here rail to Domo d'Ossola, passing through

• **Vogogna (Stat.)**, with an old castle. Near here the fine Val Anzasca begins, leading up to Monte Rosa, and into Santhià (Saasthal), by the Monte Moro. The scenery is as grand as anything on the Swiss side of the Alps, but softened down by an Italian sky. In common with those of other valleys here, the people are of German origin. It is about two days' journey to Visp Macugnaga being half-way, *viâ* Monte Grande (Inn) and Borna (Inn).

**Domo d'Ossola (Stat.)**. Hotels: Grand Hotel de la Ville; Grand Hotel; Albergo di Spagna; Anglo. A lively little town, near the Tosa, in the Eschen or Ossola Valley, quite Italian in its character, with some of the houses supported by arcades. This part of Piedmont belonged to the Duchy of Milan, but is now incorporated with the Kingdom of Italy. It is an excellent starting point for *Excursions* in the valleys around. For example:—one may be taken through the terrace-shaped and fertile Val Formazza or Pommat, past the fine *Tosa Fall*, above Andermatt, on the Frutt, thence over the glaciers of the Gries (7,78 feet high), and through Eggenen-Thal to Ober-Gestelen (on the Rhône), in the Valais, a distance of 1½ stunden

from Upper Tosa you may go by Val Bedretto to Airolo, on the St. Gothard Road, 15 stunden. Another trip from Domo d'Ossola is by the road to the east, through Val Vigezza, or Centovalli, past Masera, Bajiasco, Trontans, Riva (near a Fall), Malesco, Olgia (the highest part, 3,020 feet), under Monte Cridone (7,050 feet), Borgnone, Verdasio, Intragna (at the mouth of Val Onsernone), across Ponte Brolla, on the Maggia to Locarno (10 hours), at the head of Lago Maggiore.

Hence it is 7½ hours to the Simplon Pass. (See *Bradshaw's Hand-Book to Switzerland*).

## ROUTE 9.

### Nice to Genoa, along the Riviera di Ponente.

By rail, near the Corniche Road. About 1 hour to Mentone, and 6 to 8 hours thence to Genoa. It may be done in 15 hours by steamer, but, as this goes by night, all the beauty of the scenery is missed. This is one of the routes which should be walked over to enjoy it in perfection.

N.B.—The distances to Mentone, on the French side, are reckoned from Nice; after that, from Ventimiglia, on the Italian side.

The principal stations are as follow:—

	Miles.		Miles
Monaco .....	9½	Alassio .....	38
Mentone .....	14½	Albenga .....	42½
Ventimiglia .....	21½	Finalmarina .....	53
Bordighera .....	3	Savona .....	67
S. Remo .....	10	Voltri .....	85
Oneglia .....	25½	Genoa .....	93½

For **Nice**, see *Bradshaw's Hand-Book to France*, or the *Continental Guide*.

The Corniche road, by the Riviera di Ponente (*i.e.*, western edge), as this side of the Gulf of Genoa is called, is in the direction of the Via Flaminia, and up and down hill all the way, past a succession of picturesque towns and villages, and never far from the Mediterranean, with its beautiful winding bays and headlands on one side, and the Maritime Alps and Apennines on the other. Mulberry, orange, lemon, olive, and other trees are abundant. N.B.—The description applies to the road.

Leaving Villefranca, or **Villefranche (Stat.)**, on the right, the road ascends to a point 2,100 feet above the sea, and then passes

**Esa**, or **Eza (Stat.)**, where there was a temple to Isis, to

**Turbia**, called *Trophea Augusti* by the Romans, from a trophy, or tower, which marked the boundary of Italia and Gallia on this side, now a ruin, with some Gothic additions about it. To the right is **Monaco (Stat.)**, population, 3,242, so called from a little principality belonging to the Grimaldi family, with its ruined castle, on a peninsula, in a beautiful bay, the site of a temple to *Hercules Monæus*. The prince keeps a public gaming table at **Monte Carlo**. The Palace contains sumptuously furnished apartments, shown three times a week in the afternoon. Porcelain and perfumery made. Down to the revolution of 1848 this principality included

**Cabbè-Roquebrune (Stat.)**, under bold, dark, irregular rocks; and also

**Mentone, or Menton (Stat.)**, now annexed to France.

*Hotels:* Hotel des Anglais; Hotel Westminster; Hotel d'Orient; Hotel de Belle Vue; Grand Hotel des Iles Britanniques; Hotel d'Italie; Grand Hotel; Grand Hotel et Pension du Parc; Hotel et Pension du Midi; Hotel de la Gare; Hotel Camuna; Hotel Prince of Wales; Hotel et Pension d'Angleterre.—See Bradshaw's Continental Guide.

*Resident Physicians. English and Scotch Church Services.*

*English Chemist.*—Mr. Gras.

A winter residence for invalids, in a fine bay, with a beautiful climate, visited by Queen Victoria, 1892. It consists of long, narrow, steep streets, leading to the Cathedral of St. Giorgio, which is hung with silk damask. Some of the houses are nine storeys high; three spire churches. Mountains shelter it all round. At the back is the valley up the River Coreille, to Castiglione, and La Montée, with innumerable walks and rides.

Proceed over the new French frontier, and along a beautiful road to

### **Ventimiglia (Stat.)**

*Hotels:* Croce di Malta; Europa.

An ancient town (population, 5,444), the Roman *Albium Intermelum*, on a slope with a castle above it, at the mouth of the River Roja, which comes down from the Col di Tenda, and is crossed by a long narrow bridge. It has a Gothic cathedral.

Mr. Hanbury's garden well deserves a visit.

### **Bordighera (Stat.)**

*Hotels:* Hotel d'Angleterre, first-class Hotel, close to the English Church, large garden. See Advt. Angst, first-class Hotel, in a beautiful sheltered position; Belvedere, in an excellent position, with back to the sea; des Iles Britanniques, large garden; Hotel West End; Windsor; Victoria; Hotel et Pension Sapia; Pension Bella Vista.

*English Church Service.*

The town, lately much improved, lies on a hill side, with a genial climate, suitable for invalids. In this neighbourhood the date palms, used in the ceremonies of Holy Week, at Rome, are grown, the exclusive privilege of supplying them having been granted by Sixtus V.

**Ospedaletti (Stat.)**, a new and favourite winter resort.

**San Remo (Stat.)**—*Hotels:*—Bellevue.

Palix, near the station.

Hotel de Nice; Hotel de la Méditerranée; Hotel d'Angleterre.

Victoria, east end of town, well fitted up, in a beautiful garden

Hotel du Paradis.

Grand Hotel Royal; Hotel des Iles Britanniques.

Hotel Palmieri.

Londra, west of town; Hotel de l'Europe.

West End Hotel, comfortable and well situated.

Russic and Di San Remo, in the town.

Villa Tatlock, facing the sea, near the rail.

*English Vice-Consul; English Church Services and other Resident Physicians.*

*House Agent and Wine Merchant:* Mr. J. greve.

Population, 14,002.

The old town, on the large solid steep side hill, under Capo Nero, consists of houses one over the other, crowned by the Hermita St. Romolo, under Mount Bignone, and a little some Gothic church.

At the new town, below, nearer the sea, are hotels, villas, and boarding houses have been established, with a club, fountains, &c.; an inviting spot, under a mild dry climate, is a favourite winter residence.

Near it is a Convent for fifty ladies. Piano Rê is 3,500 feet high.

The road ascends Capo Verde to the Chapel the Madonna della Guardia; then down to River Taggia, past ARNO; then S. Stefano (St a fishing village; and San Lorenzo (St noted for its olives and sweet wine, to

**Porto Maurizio (Stat.)** (population, 7,000) picturesque place, on a neck of land, with a Cathedral overlooking the harbour, from a olive oil, lithographic stones, &c., are exported. Over a suspension bridge, on the Impero, to

### **Oneglia (Stat.)**

*Hotels:* Railway; Victoria.

Population, 7,272. Here Andrea Doria, famous Genoese admiral was born. It was built by the French in 1792. Its flags are celebrated. Past another cape to

**Diano Mareana** (population, 2,191), and a castle on a bay, in the Diano Valley. Up Capo Mele, and descend to another bay, terminate Capo delle Croci. Past the town of **Laigue (Stat.)**, to

### **Alasio (Stat.)**

*Hotels:* Alasio; de Londres; Roma.

*Resident Chaplain and Physicians.*

*Bankers:* Messrs. Congreve.

An old place, with a little harbour, now a great resort for invalids. Its figs are the best on coast. Population, 5,243. Further on is

### **Albenga (Stat.)**, or **Albenza** (population, 4,100)

A beautiful spot (when the floods cease to come down), on the River Centa, with Monte V at the head of the Po, in view, seen over the Maritime Alps. Its apples and oranges are excellent, and olives are grown. It was the *Re Albium Ingaunum*, and so ancient as to have made an alliance with Carthage. Besides Ponte Lungo, and some other Roman antiquities it contains a Gothic cathedral and two old castles, called Torre del Gueifo and Torre Marchese Malatesta. In front of it is Gallin Island, once noted for a breed of fowls.

The road passes **Ceriale**, half of whose population, two centuries ago, were carried into slavery by the Turks; **Borghetto**, near the Cape of

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Lucia; **Loano** (population, 4,005), where the Austrians were defeated in 1795; and **Pietra**; to **Finale-marina** (Stat.), near **FINALE BORGO**, and **FINALE PIA**, three fortified places (with a church in each) which belonged to Spain, near the ruins of Castel Grivone, and the Roman *Finarium*. They produce the delicious apple called *Male di Finale*, or *Male Carlo*, because it was a favourite of Charles III. of Spain. The thorough a marble tunnel, or gallery, to **VARIGOTTI**, and

**Noli** and its castle, on a bay of the same name, the site of *Paulum*. Population, 2,000, chiefly fishermen. Monte Calo is visible to the left. Next, on to **Spotorno**, with **Borgoggi** Island and its church ruins in front of it. Genoa comes into view. Past **Vado**, ancient *Vada Sabata*, and Cape di Vido, to the Roman *Saro*, now

### SAVONA (Stat.)

Here the direct lines from Turin and Alessandria come in.—See Routes 3 and 4.

*Jan*: Railway Hotel.

A large and prosperous town (population, 30,631), a bishop's see, and head of a province; with a *Cathedral*, begun 1594, by Pope Julius II., containing life-size figures of inland wood in the choir, by L. Brea; several palaces; a theatre, built 1853, and dedicated to *Chiabrera*, the poet, a native, who is buried in S. Giacomo Church; and the Dominican Church, containing A. Dürer's Adoration of the Magi and A. Senili's Nativity. Small pier harbour. *Resident English Vice-Consul*.

Up in the hills is the Church of the Madonna della Misericordia, with a Presentation by Domenichino. Besides oil, Savona produces good pottery and porcelain, with excellent fruit, peaches, apricots, oranges, flower roots, white wine, &c. Its harbour was destroyed by the Genoese. Close to it is a statue of the Virgin, with a rhyme which is quoted as an example of either Italian or Latin:—

"*In mare irato, in subita procella,  
Invoco te, nostra benigna Stella.*"

A railway goes inland to Mondovì and Turin, in connection with the one along the coast to Genoa. Here a branch of the *Via Aurelia* went up the Bormida to Acqui, &c. The next place is **Albissola** (Stat.), the seat of the Rovre family, of which were Popes Sixtus IV. and Julius II.

**Varazze**, a bustling port, under the Apennines (population, 8,450).

**Cogoleto** (Stat.), or *Cuculetto* (population, 2,562), claims to be the birthplace of *Columbus*, and his house is shown. Here the coast becomes finer than ever, and the towns are more picturesque in appearance; but when examined they are found to be dirty and ruinous. The railway now passes through deep cuttings and tunnels.

**Voltri** (Stat.) Population, 14,119. It has some fine churches, villas, paper mills, and sulphur springs.

**Pegli** (Stat.) Population, 4,898. A growing resort for visitors. Here are the Villas Doria and Pallavicini; the last a show-place, to see which (10 to 3) a fee of *2 lire* is charged.

*Hotels*: Méditerranée; Grand Hotel Gargini.

*English Church Service*.

Fine view from the Scoglio Vittoria, so named from the Crown Princess, who stayed here in 1879.

**Sestri di Ponente** (Stat.) Population, 11,286. The last town before Genoa, to which the splendid Corniche Road leads by a line of churches, castles, villages, and country seats. Here are Villas Spinola, Lomellina, &c.

**Cornigliano** (Stat.), population, 3,499, near Palazzo Serra, Villa Darazzo, &c., and the junction of the rail from Polcevera Valley.

*Hotel*: Villa Rachel, good and moderate.

*Resident Chaplain and Physician*.

**S. Pier d'Arena** (Stat.), population, 22,690, in the suburbs of Genoa, which comes into view after the Lanterna tunnel. The terminus is in Piazza Acqua Verde, overlooking the Harbour of Genoa.

### GENOA (Stat.)

Called *Genova* by the Italians, *Gênes* by the French, *Genoa* by the Germans: all from the Latin *Janua*, a gate, or *Genu*, a knee. A tunnel under the city now unites the east and west lines.

*Hotels*: Grand Hotel de Gênes, first-class hotel, situated opposite the Carlo Felice Theatre.

Grand Hotel d'Italie et de la Croix de Malte.

Grand Hotel Isotta, 7, Rue de Rome, first-class hotel, newly built. Great comfort.

Grand Hotel de la Ville, beautifully situated in the centre of the town.

Hotel de France, well situated.

Hotel de Londres and Pension Anglaise, well situated, near the Central Station.

Grand Hotel du Parc.

Hotel des Etrangers, in Via Nuovissima. Well recommended.

Hotel Metropole; de l'Ecu; Victoria; Bonera; del Gran Colombo; Pension Girard.

Beef and veal are both excellent; fish abundant, including the *briglia* (mullet); *accigua* (anchovy); *vitella di apparizione* and *di passione*; tunny; and the little white *bianchetti*, with a delicate rose tint. Pies, some of the best in Italy; good macaroni; mushrooms from the Apennines, called *boleti* when red, *neri* when black, and imported in the dry state. Snails are a regular article of diet, and are sold in the market. Good fruits, and delicious green figs and oranges, citrons, apples, pears. French and Montserrat wines are the best; of the common native white wines that of Polcevera is the most agreeable. One of the liqueurs is *acqua d'amarina* (from the cherry); *zucchero rosato* (rose sugar) is a conserve, which mixed with water, makes a refreshing drink. Tobacco is a government monopoly, but real Havana cigars may be bought at the Custom House.

*Resident English Consul*.

*Bankers*.—Messrs. Granet, Brown, and Co.

*Resident English Physicians*; and *Dentist*.

*Filigree Works*.—In silver and double gilt.

recommend the manufactory and depot of Mr. Emilio Forte, 155, Via Orefici; prizemedal awarded, London Exhibition, 1862.

*Post-Office*, Galleria Mazzini. *Telegraph* at Palazzo Ducale.

*English Church Service*, on Sundays at the new Church.

*Scotch Presbyterian Service* every Sunday in the Church, Via Peschiera.

*Conveyances*.—Omnibuses attend the railway stations in the town. Street omnibuses for each course, 10 cents. Street calashes, called *cittadini*, 1 lira the course; or 1 lira 50 cents. for the first hour; 50 cents. extra at night.

There is a tariff for boatmen, including any ordinary quantity of baggage, either for embarkation or disembarkation, but the fare had better be agreed on beforehand. Pleasure boats, 2 lire the first hour.

*Steamer* to various parts, as Marseilles, Leghorn, Civita Vecchia, Naples, Palermo, Malta. (See *Bradshaw's Continental Guide*). On the 24th April, 1854, the *Ercolano* left for Marseilles, with Sir R. Peel and others on board, and was run down by a steamer. Sir R. Peel clung to a floating mast, and was saved at the last moment by the *Stellia*, which brought him and others back to Genoa. Mr. Halsey, M.P., and his family were lost.

Population (1891), 211,790. It is divided into six *sestieri* or sections.

\**Chief Objects of Notice*.—Via degli Orefici. Palazzo Ducale, Palazzo Serna, Palazzo Pallavicini, Palazzo Rosso. Cathedral, Churches of St. Annunziata, St. Stefano, St. Ambrogio, St. Siro, Santa M. di Carignano. Villa Pallavicini, at Pegli. The pupazzi (marionettes) are worth seeing.

This renowned city, denominated *Genova la Superba* (i.e., the proud), is a free port at the top of the Gulf of Genoa; head of a Duchy, and of a province; seat of a governor, archbishop, university, &c. It stands in the best part of that beautiful strip of the Mediterranean called the Riviera, in a pure and healthy climate, sheltered by the Ligurian Apennines. The city properly lies east of the harbour, along which is a noble range of fine houses, 2 or 3 miles long. From this it rises in a magnificent amphitheatre, with palaces, gardens, churches, &c., stretching in every direction, over a space of 3 square miles; only one-sixth of which is level ground. It is defended by a double line of fortifications, the outer one being 7 to 8 miles in circuit, and commanded by detached forts on the highest points beyond; as the Diamante, Due Fratelli, Quezza, Santa Tecla, &c. It is from these points and from the harbour that the city should be seen. The Protestant Cemetery and the Negri Palace are good viewpoints. Many of the houses are painted in fantastic colours, and adorned with statues, columns, festoons, &c.

The streets are generally narrow, steep, and irregular, mere lanes in fact, up and down hill, with no foot-paths, and encroached upon by projecting upper storeys. They are often lined by tall

well-built houses, and marble palaces, five, six, and even nine storeys high, with light slate roofs, and courts fragrant with orange trees, &c. Some of the best streets are Balbi, Garibaldi, Cairoli, Carlo Felice, Carlo Alberto, Santa Giulia. The Via di Circonvallazione a Monte, and the V. di C. al Mare are also fine streets. There is a constant succession of priests, nuns, soldiers, monks, and porters carrying bales strung from poles over their shoulders.

An inscription in the cathedral affirms that this ancient town was founded by a grandson of Noah, named Janus. It was called *Genoa* (as some think, from *genus*, a knee) in Livy's time, and, as an ally of the Romans, was destroyed by Hannibal's brother, Mago.

After suffering from the Guelph and Ghibelline factions, the first Doge, S. Bocanegra, was elected in 1339. Charles VI. of France in 1396, Francesco Sforza in 1458, and Louis XII. in 1499, were for a time successively masters of the republic, which again acquired its independence under the famous Andrea Doria, in 1528, and lasted till the French invasion of Italy, when it was annexed to the Ligurian Republic in 1798. In 1800, Massena sustained a siege of two months against the Austrians and the English fleet, and only yielded after the loss of 15,000 men by famine, &c. In 1814 it was taken by Lord W. Bentinck, and finally united to Sardinia.

Two Moles of solid stone protect the harbour, which has plenty of deep water and is lined by a marble terrace throughout. Molo Vecchio, on the east side, is about 1,250 feet long, and Molo Nuovo, on the west side, near the Lazaretto, about 1,000 feet, with an outer basin protected by a pier. Outside the new mole stands the tall Lantern or Lighthouse, built in 1547, and looking like a slender pagoda; it is ascended by 355 steps.

The *Darsena*, within the port, was begun in the thirteenth century, and included, till lately, the Marine Arsenal, with its magazines and workshops, small docks for the Sardinian navy—now moved to Spezia,—with the Bagno for convicts, near the Bisagno torrent. The inner harbour, or Porto, is surrounded by a fine quay, which extends past four pontes or stone jetties, to the Porto Franco, a collection of eight piles of warehouses, where goods are stored free of duty, except for bonding. The *facchini* or porters, on account of the narrowness of the streets, are in great request here. They are or were a privileged class exclusively from Bergamo, and still form a rather close corporation, like the Fellowship Porters of London. Near the Porto Franco is the Mandracio Basin. Above the quay is the Via Carlo Alberto, which leads along the port past the Piazza Caricamento to the cathedral square.

The *Dogana* or Custom House, hard by, is the old hall of the *Banco di S. Giorgio*, which was founded 1345, and plundered by the French in 1800. It was this rich trading body which gave life to the commercial enterprise of ancient Genoa.

Lago D'Orta

Lago Maggiore



GENOA



Royal Palace. Turin.

Piazza Vittorio

Turin



Round the hall are statues and inscriptions to its most eminent men, and over the gate hung a piece of the great iron chain which was brought from Porto Pisano in 1299, but was returned to Pisa in 1860, out of fraternal regard under the new order of things. The large bonded warehouses of the Deposito, or Porto Franco, mentioned above, may be visited.

The *Exchange*, or *Loggiade Banchi* (or *Bancheirli*), is in Piazza Banchi, and is a fine hall, by Alessi (of the sixteenth century), resting on columns. It has (among other statues) Vela's statue of Cavour. A little above is the

\**Via degli Orefici*, a bustling street, where the goldsmiths' shops are found. Over one of them is P. Piola's picture of the Holy Family, covered with glass, and belonging to the Guild; nearly opposite is a bas-relief of the Nativity. Here, little silver arms, legs, &c., are made for ex-voto offerings. Up this street and through Via Luccoli you turn to the right and behind the hospital to the fine *Giardino Acquasola*, where the band plays on Sundays. Above is a hill, whence there is a splendid view of the city and the sea, from near the eastern railway station; there is an equally good one near the other station, above Piazza Acquaverde, where the new and handsomely adorned statue of Columbus stands.

Another walk may be taken on the ramparts and by the Aqueduct, which supplies all the town with water, from the Bisagno and Scrivia, a distance of 14 or 15 miles. The Ponte Carignano, a bridge across a ravine (about 500 feet deep), rising above the houses, is also worth visiting. It was built 1718-20, and joins the Carignano and Sarzona hills.

The most remarkable buildings are the splendid palaces of the old nobility, and the churches, in some of which a Saracenic variety of the Gothic may be noticed. All the church bells ring at 3 a.m. for an hour, and again in the evening.

CHURCHES.—*S. Lorenzo's Cathedral*, in Piazza S. Lorenzo, mostly in the Gothic style, was mostly built about 1100, and restored in 1300, and has a triple portal with deep recessed pointed arches; above which are two or three rows of arcades, a small rose window and a tower (with a little dome at top) 200 feet high. Over the south corner, above the middle door is a bas-relief of the martyrdom of the patron saint (St. Lawrence), and some curious carvings of monsters are visible. The interior is inlaid with black and white marble, and was improved by Alessi. It contains a bronze Madonna, with paintings, bust of Columbus, &c., in the side Chapels; one of which was built in 1596, by Doge Senarega. Another Chapel (St. J. Baptist), in the Gothic style, by Della Porta, has statues by Sanseverino; women are allowed to enter it only once a year, because a woman was concerned in the Baptist's death. Some good bronze work, by Zabello, is seen in the choir. In the sacristy they show the *Sacro Catino* (basin), a six-sided piece of glass, brought from Cesarea, in 1101, and reported to be that which held the paschal lamb at the Last Supper. It was given out to be a pure

emerald, till the mistake was detected in Paris by a scientific judge. Permission to view this and other valuables must be obtained from the Municipio.

\**S. Siro* (St. Cyrus), in a street out of Via S. Luca, modernised by a Grecian front, low dome, &c., was that in which the Doges were chosen in public assembly; and is highly ornamented with marbles, bronzes (by Puget), at the altar), paintings, &c. It is supported by sixteen tall white marble pillars. The painted vault by Carlone.

*S. Maria delle Vigne* also rests on sixteen columns of marble, each being a single block. Paintings of the Annunciation, the Presentation in the Temple, &c.; high altar by Puget; the Virgin Chapel, richly adorned. Maraglino's Christ on the Cross, in wood; and Solaro's bas-relief of the Virgin and Child.

\**L'Annunziata*, at the corner of that Piazza, was built by Puget, for the Melloni family, and has been later restored. It abounds with marble works, gilding, &c., in the ceiling and every other part. It has a cupola; the front is good and is adorned with the Last Supper, by Procaccino; but the dome is small and unfinished. Ferguson praises its pure design. "This church is a basilica of considerable dimensions, being 82 feet wide, exclusive of the side chapels, and 250 feet long. The nave is separated from the aisles by a range of Corinthian columns of white marble, the fluting being inlaid with marbles of a warmer colour. The walls throughout, from the entrance to the apse, are covered with precious marbles, arranged in patterns of great beauty. The roof of the nave is divided longitudinally into three compartments, which prevents the awkwardness that is usually observed where windows of a semicircular form cut into a semicircular vault. Here it is done as artistically as it could be done in the best Gothic vaults. The one defect that strikes the eye is that the hollow lines of the Corinthian capitals are too weak to support the pier-arches, though this criticism is equally applicable to all the original Roman basilicas of the Constantinian age; but, nevertheless, the whole is in such good taste, so rich and elegant, that it is probably the very best church of its class in Italy."

\**St. Ambrogio*, Via Sella and Piazza Nuova, built by the Pallavicini family, is as rich as the last, but has better pictures, as Rubens' Circumcision, and his St. Ignatius (over the altar, which rests on black marble pillars, 26 feet high), and Guido's Assumption.

"In such churches as S. Ambrogio the criticism of the architect must give way to the feelings of the painter, and we must be content to be charmed by the richness of the colouring and astonished at the wonderful elaboration of the details, without inquiring too closely whether or not it is all in the best taste."—*Ferguson*.

\**Santa Maria Carignano*, or Church of the Assumption, Piazza Carignano, is one of the finest in the city, and stands conspicuously on a hill close to the Carignano Bridge which crosses a ravine."

the top of 250 steps. Built by Alessi for the Sauli family in the sixteenth century. It is shaped like a Greek cross, 165 feet each way, with pilasters in front, a dome 46 feet diameter over the centre (whence there is a noble prospect), and four towers at the corners. Within are four statues by Puget and David, under the cupola, the best of which is Puget's Sebastian; rich bronzes by Soldaini on the altar; a fine organ; Procacchi's Virgin (with St. Francis and St. Charles); Guercino's St. Francis; paintings by the Piolas and others. The walk from this church along the walls and ramparts of S. Chiara gives a splendid view.

*St. Matteo* (Matthew), in the Salito S. Matteo, is a Gothic church of the thirteenth century, by the Doria family; one of whom, Conrad, humbled Pisa, 1290, and another, Lamba, defeated the Venetians, under Dandolo, at the naval battle of Curzola, 1296. The interior was restored by Montorsoli, who built (in the crypt) the tomb of the great Andrea Doria, to whom Paul III. sent a sword, now kept placed above the high altar. The picture of St. Anne is by B. Castello.

*St. Sebastiano*, 14th century Gothic, has the Martyrdom of that saint by Giulio Romano.

*St. Mary of the Schools* has nine marble bas-reliefs by Schiavino and Cacciatori, with Guido's Passion.

*Santa Maria di Castello*, a very old Gothic church of the eleventh century, built by the Castelli family, having three rows of granite pillars. Near the altar are two curious pictures on wood—All Saints, and the Annunciation, by L. Brea, a native artist of the fifteenth century. Another worth notice is Greghetto's Virgin; but the best is the St. Sebastian of Titian, in the sacristy.

*St. Carlo* contains a good marble statue of the Virgin, by Parodi. Sculptures by Algardi.

*St. Filippo de Neri* is well worth notice for its fine Virgin, by Puget.

*St. Francesco di Paolo*, outside Porta S. Tommaso, commands a fine view over the city and port, and contains several parti-coloured marble pillars, frescoes, and paintings, especially the Adoration of the Shepherds, by Cambrasio, which the French carried off to Paris, but were obliged to give up again.

*Santa Maria della Consolazione*, one of the largest and handsomest churches here, has a dome and a beautiful altar of black marble, veined with gold. One of L. Brea's old fashioned paintings is here. *S. Bartolommeo* has a "likeness" of Christ, painted by St. Luke for Agharus, King of Edessa.

*S. Stefano della Porta*, on the left of the Piazza degli Archi, is a small plain old Gothic church, containing a celebrated work of art, the Martyrdom of St. Stephen, by Raphael and G. Romano. It was the gift of Leo X., and has performed a journey to Paris. *S. Agostino* is a Gothic church, with a brick tower. *S. Donato*, a Roman temple, with eight-sided campanile. *S. Giovanni di Pre* belonged to the Knights of St. John.

There are upwards of sixty churches and chapels. Beyond the walls are those of the Capucin and

Zoccolanti (Franciscans). The Protestant churches are five. The English church is in Via Goltio. The large Vaudois church is in the Via Asarotti. Dr. De Sanctis, formerly a priest, became minister of the Chiesa Evangelica Italiana, or Italian Evangelical church, and published an Almanacco.

"Genoa (says Dr. Wordsworth) is one of the most interesting cities in Italy for old conventual buildings. You pass out of a busy street, by one of those long, narrow, and rather steep thoroughfares, brilliant with gold, jewellery, and silver filigree work, and coral ornaments, and traversed by long trains of mules, tied to one another's tails, and muzzled with corded nosebags; you enter a by-lane, and come into an old cloistered quadrangle, shaded with orange trees, with an old monastic well in the centre, and you see walls engraved with venerable ancient inscriptions, or adorned with mediæval sculpture. Such are the cloistered retreats of St. Andrea, and the Church of St. Matteo, founded in the twelfth century, with its interesting relics of the Dorias." On the front is an inscription recording the victory of Lamba Doria over the Venetians at Curzola, 1296; and the cloisters contain the remains of a colossal statue of Giannetto Doria, the victor of Lepanto, 1571, which the Genoese mob upset in 1797. One half of the old Dominican Convent is turned into a barrack. Not far from the ruined Church of St. Agostino, with the date, 1263, on its front, is a remnant of a Roman wall and aqueduct, near the courtyard of an old monastery.

**PALACES.**—Among the *Palaces* of the nobility are the following: most of which are open to public view between 10 and 3, for 11r. The twelve or fourteen in Via Garibaldi were designed by Alessi, who died 1572, and was one of the first architects who figured at Genoa. Some along the harbour, with their marble stairs and splendid rooms, are turned into hotels, such as the Grimaldi Palace, &c. Those within the city are beginning to be renovated by their wealthy owners, who had for a time neglected them. The old nobility, who were dissatisfied with the annexation with Piedmont, are now becoming more reconciled to the new order of things. They are pious and charitable. When the matron of one of the great hospitals left it for fear of the cholera, her place was taken by a Genoese noble and his wife. "The palaces, I apprehend (says Forsyth), gave to this city the appellation of Proud: their black and white fronts were once distinctive of the highest nobility; but most of those noble mansions have disappeared. The modern palaces are all faced with stucco, and some are painted in fresco, a fashion first introduced at Venice by Giorgione."

Many of them are painted red or yellow; some green or blue, which produces a rich and sparkling effect in this climate. One beautiful feature is their court-yards, consisting of ranges of marble arcades; but beautiful as they are, with a little more taste and judgment, they might have been made

ten times more so. They are "remarkable, first, for their size, and the largeness of their proportions which are immensely exaggerated by the narrowness of the streets and courts in which they are situated. They have also the great advantage of standing free each by itself, but still in close proximity to the next; and they are also, as a rule, free from any attempt to imitate or re-produce classical or any other models. Against those must be placed the badness of the material, the coarseness and frequently the incongruity of the details, and that sometimes their architecture is either only painted in, or accentuated by paint, with a crudeness very closely approaching to vulgarity."—*Fergusson*.

*Palazzo Adorno*, Via Garibaldi, No 10, contains some good pictures by Cambiaso, Rubens, Mantegna, and others.

\**Palazzo Balbi-Senarega* in Via Balbi. It has a good portico, eleven portraits, by Vandyck, Caracci, Tintoretto, and others; Titian's St. Catherine; Joseph and the Chief Butler, by B. Strozzi (a native).

\**Palazzo Brignole-Sale*, now *Palazzo Rosso* (Red), in Via Garibaldi, one of the best in Genoa. Six rooms. Portraits by Vandyck; Da Vinci's John the Baptist; Del Sarto's Madonna; Guercino's Virgin Enthroned and Christ in the Temple; Procaccini's Holy Family; Guido's St. Sebastian. In 1874, the last male survivor of the family, whose daughter married the Duke of Galliera, made a donation of this noble Palace, with its fine library and collection of pictures, to the city.

*Palazzo Bianco* in Via Garibaldi, opposite *Palazzo Rosso* (see above), is being converted into a Museum.

*Palazzo Cambiaso*, in Via Garibaldi. Guercino's Magdalene; David with Goliath's Head, &c.; C. Maratta's Marriage of St. Catherine; Holbein's Calvin; Raphael's Holy Family; Guido's St. Luke and a Magdalene; three portraits by Vandyck; Lucas de Leyden's Descent from the Cross, &c.

\**Palazzo Cataldi*, in Via Garibaldi, built by Alessi, is one of the largest in Genoa; having a square front 93 feet broad, and 93 feet high, divided into three main storeys, or seven, including the small windows and between floors. Frescoes, by Castello; P. Veronese's Adoration of the Magi; Titian's Herodias with the Baptist's head.

*Palazzo Doria*, occupying a noble site on the north side of the port, near the Darsena and railway, but now neglected. It was rebuilt by Montorsoli, for Andrea Doria, the "Prince" and Admiral, 1528, that in his old days, "honesto otio quiesceret" (he might enjoy his well-earned ease), as the inscription states. It contains a portal and vestibule, with arabesques, stucco, and other ornamental groups, by P. del Vaga, who, under the patronage of Doria, introduced a new style in Genoa. In the gardens overlooking the harbour are statues of the Admiral (as Neptune), and his dog Bandon (given him by Charles V.), besides a Jupiter, &c.

*Palazzo Doria-Tursi*, in Via Garibaldi, formerly the Jesuits' College, now the *Municipalità* or Town Hall, 200 feet long, including the low arched wings, and is faced with stucco pilasters. It contains autographs of Columbus and A. Doria, and the famous *Polecerra Table*, a relic in the shape of a bronze tablet, found at Polecerra, in 1500, on which is engraved the boundary line between the Genuatae and Vecturii, as settled by the Roman authorities (A.U.C. 633), the rivers and mountains being distinctly marked. There is also a plan of Genoa as old as 1164.

*Palazzo Giorgio Doria*, 6, Via Garibaldi, has some frescoes by Cambiaso and pictures by Paolo Veronese and Vandyck.

\**Palazzo Ducale or della Città*, a vast and magnificent pile, 110 feet high, in Piazza Nuova, once the seat of the Doge, now that of the Governor, and the Ufficio della Polizia (Police Office). It was nearly all rebuilt after the fire of 1777, by Colone, of painted marble, no wood being used. In the noble hall, or Sala di Gran Consiglio, are plaster casts of the statues of the great men of Genoa, which were destroyed by the republicans in 1797. In another room are four good Flemish paintings and a bust (with his autograph) of Columbus, a native of Genoa, to whom a monument has lately been erected. He is, however, claimed by Cogoleto.

*Palazzo Marcello Durazzo, or della Scala*, in Via Balbi, built by Bart. Bianco (?), and enlarged by Tagliafico (a native), who made the spiral staircase (scala), from which it gets its common name. It is 200 feet long, and has Titian's Magdalene and Nymphs; Guercino's David and the Tribute Money; Procaccini's Woman taken in Adultery; A. Carracci's Magdalene; Del Sarto's Madonna; Guido's Charity, St. Jerome, St. John, and Cleopatra; Veronese's Marriage of St. Catherine; Apollo and the Muses (fresco), by Paolo; Vandyck's portraits of a Doge and other Durazzos; Domenichino's Christ and Mary in the Garden, and Venus; Rubens' Philip IV.; and a large collection of engravings.

*Palazzo Durazzo*, No. 6, Via Balbi. "Though as plain and devoid of ornament as it is almost possible for any design to be, this one is as effective and as pleasing as any palace in the city."—*Fergusson*.

*Palazzo Marcello Durazzo*, now *Palazzo Reale* (King's Palace), in Via Balbi, was restored, 1817, by Charles Albert. It is 300 feet long, 75 feet high, and like the *Municipalità* in style, the details being large and cold. It has an open corridor and two grand marble staircases by Fontana; a collection of paintings; a portrait of Marchesa Durazzo, by Vandyck, and his Crucifixion, and two large paintings by L. Giordano. The Gallery (di Paolo) was painted by Parodi. Shown (when the royal family is not in residence) daily.

*Palazzo Cattaneo*, in Piazza Cattaneo, with a number of portraits by Vandyck.

*Palazzo Faraggiata*, in Piazza Acquaverde, opposite the fine statue of Columbus, has a marble



relief representing scenes in the life of the latter.

*Palazzo Parodi*, in Via Garibaldi, built by Alessi. Here are frescoes, said to be by Carlone and Luca Cambiaso.

\**Palazzo Pallavicini*, in Via Carlo Felice, No. 12. Vandyck's portrait of a Lady and Child, and Coriolanus; Franceschini's Sacrifice of Abraham, Virgin and Child, Bathsheba in the Bath, and Birth of Adonis; L. Carracci's Dream of Joseph; Guerino's Music, and his St. Jerome; Strozzi's St. Francis and Madonna at Prayer—(Strozzi is called the "Prete Genovese," or Genoese priest); Raphael's Madonna della Colonna; Albano's Diana and Actæon; Rubens' Angel and St. Peter; A. Dürer's Descent from the Cross.

*Palazzo Peschiera*, built by Alessi, with frescoes by Semini, stands in a spot commanding a fine view, and has many fishponds (whence the name) in its beautiful gardens. It was for a time occupied by Dickens; who also resided at Villa Bellavista.

*Palazzo Saluzzi*, called "Paradise," outside Porta Pila, has frescoes by Tavarone, and was the seat of Lord Byron the year before his death. Lady Westmoreland lived in it afterwards.

*Palazzo Sauli or Saole*, by Alessi, is one of the largest and most pleasing here, but neglected. It consists of a central block, with the wings thrown forward, in two storeys, with arches between. "There is more light and shade, and more variety of design in this palace than in any in Genoa; and if its details were a little more pure, it might challenge comparison, in some respects, with any in Italy."—*Ferguson*.

\**Palazzo Serra*, Via Garibaldi, No. 12, built by Alessi, and restored by Tagliafico. Its saloon is so richly gilt and decorated with marble, glass, tapestry, &c., that it is called the Palace of the Sun (del Sole). The gilding was done by melting down many thousands of sequins. "The Serra Palace boasts the finest saloon in Europe. This celebrated object is oval in plan—the elevation a rich Corinthian; the walls are covered with gold and looking-glass; the floor consists of a polished mastic stained like oriental breccia. Here the ceiling oorrows and lends beauty to the splendour below."—*Forsyth*.

*Palazzo Ferdinando Spinola*, formerly Palazzo Grimaldi, in Via Garibaldi, built by Alessi. It has a great hall and staircase, Vandyck's portraits (one on a horse), Cambiaso, by himself, and Luini's Madonna.

*Palazzo della Casa*, formerly *Spinola*, near the Piazza Fontane Morose. Here are Vandyck's Madonna; L. Giordano's Destruction of Troy, and the Samaritan; Lesueur's Joseph before Pharaoh; Guido's St. Sebastian, Magdalene, and Flight into Egypt; Domenichino's Family of Tobias; Borgognone's Sacrifice of Abraham; Wael's Landscapes; Parmegianino's Adoration of the Magi.

"The real merit of the Genoese palaces is that they really are what they seem. If the pilasters are used they are merely decorations. Pillars are

never introduced when not wanted, and, above all, are always the principal feature of the design, and always at the top of the wall—attics being almost unknown in Genoa; and windows are only introduced when and where they are wanted. With these elements it is difficult to fail; and Alessi only wanted a little more elegance in designing his details, and a little better material to work with, in order to have attained a great success. The last-mentioned is, in fact, one of the principal defects of the Genoese buildings, though not the fault of the architect; for, though it is usual for tourists to talk of the 'marble' palaces of Genoa, it is a melancholy fact that, except some of the black and white mediæval edifices, there is not a single façade in the city built wholly of that material."—*Ferguson*.

The *Villa Giustiniani*, outside the walls, is a very harmonious pile, by Alessi, having an ancient granite Isle in the grounds.

*Villetta di Negro* stands in a fine spot, and has a small Natural History Museum.

*Villa Scoglietto* is another charming seat, with orange gardens, grottoes, &c.; fee to gardener, 1 lira. The Palazzo dei Padri delle Commune is now used by the Chamber of Commerce.

In Via Balbi, opposite the Royal Palace, is the *Palazzo dell'Università*, founded by the Balbi family, having a fine court, with frescoes, bronzes, and statues by Giovanni di Bologna, and a public Library of 70,000 volumes, containing a Hebrew Bible in seven folio volumes with colons, &c. There are also a royal college, priests' seminary, communal schools, school of navigation, and a marine hospital.

In *Piazza Deferrari* is the *Accademia di Belle Arti* (fine arts), founded by the Dorias. It has a collection of sculptures and pictures, and a public library of 40,000 volumes; open daily. In the *Piazza Acquaverde*, near the marine college, is an *Armoury*, in which are shown a wooden cannon, bound with copper, taken from the Venetians in the war of Chioggia, 1372-81, and the rostrum or beak of a Roman galley, which made a figure, according to tradition, in the Carthaginian attack on Genoa.

The new *Teatro Carlo Felice*, or Opera House, in the *Piazza Deferrari*, was built in 1828 by C. Baradino, and is large and remarkably handsome, especially the portico, staircase, saloon, &c. Other Theatres are the *Paganini*, *Politeama Genovese*, and *Politeama Regina Margherita*.

One of the most extensive charitable institutions is the *Albergo dei Poveri* (Poor House), on the north-east side of the city, founded in 1654 by Emmanuel Brignole, for the benefit of the infirm, the aged, orphans, the unfortunate, &c., who are employed in work. It is a tall pile, 550 feet square, with a front 120 feet high in the middle; behind which are four courts and a chapel, where you see the Ascension by Piola, a statue of the Virgin by Puget, and M. Angelo's fine Pieta or Dead Christ.

The vast *Ospedale di Piamatone*, one of the finest buildings in Genoa, is near the Acquasola, and was

built for B. Bosco, 1420, by A. Orsolino, for the use of sick persons, lying-in women, and orphans. It has a statue of the boy Balilla, who figured at the rising against the French, 1746. Outside the walls is the Casa di Recovero dei Pazzi (Home of Recovery for Lunatics), founded 1838, for 300 patients. The hospital for *Incurables*, in the Via Giulia, has a portico with marble statues; four rooms for fifty each; and a Last Supper by Cambiaso.

A *Sordo-Muti*, or Deaf and Dumb Asylum, was founded 1801, by Father Assarotti, on Monte di S. Bartolommeo. A *Manicomio*, or Lunatic Asylum, was built 1834-41, on the east hills, near Porta Pila, in the shape of a star. Nocetti's *Infant Asylum* was founded by a rich merchant. At Sampierdarena (S. Pier d'Arena, page 21) is the Government Tobacco Factory.

The *Conservatorio delle Fieschine* was founded, 1763, by the Fieschi family, as an asylum for orphan girls, who learn to weave, embroidery, and make artificial flowers, &c. Many similar establishments are under the Sisters of St. Catherine. There is a Protestant Hospital for sailors, well deserving of support from English visitors.

The people are simple in their manners, but have a great reputation for cunning; they are essentially commercial in their habits and instincts, as is to be expected from their having so long held pre-eminence as the greatest merchants and bankers, and as the most adventurous mariners of Europe. The women are well shaped; the poorer dress in a long mezzano or veil. There is a good display of costume at their Casazze, or religious processions, especially in Holy Week.

The language is a dialect of the Italian, with some Spanish and Provençal words. It has no *z*; they slur the *l*, *t*, and *v*; saying "*dio*" for *dito*; "*noo*" for *nolo*, and such like; and they drop the final syllable in words like *bastione*, which they sound *bastion*. A collection of Genoese poems has been made in G. J. Cavalli's "*Chittara*."

Adrian V. was born here, as well as Andrea Doria, and Columbus already mentioned. The illustrious navigator, who, according to his epitaph at Valladolid, "gave a new world to Castile and Leon," was the son of a weaver named Colombo. Paganini, another name, bequeathed his violin to his native city. Mazzini was born here, 1818.

"On the 12th of May, 1859, the year of the Italian war, the French Emperor made his entry into Genoa, the superb queen of the Ligurian Sea. At dawn of that day, the Genoese people were busily engaged in erecting triumphal arches, and in adorning the balconies of their white marble palaces with velvet draperies and fresh flowers. The women were in a delirium of joyful expectation, and one might have said that their only occupation consisted in interweaving the laurel leaf with the spotted camellia of their gardens. When I go back in thought to the evening of that day, and think of the magnificent city of Genoa—unquestionably one of the most beautiful towns of the south, and perhaps superior to all others, excepting Naples and Constantinople

—I experience once more the ideal luxury I then enjoyed in the ancient seat of stately Doges and triumphant warriors. The weather, too, was in harmony with the occasion. Shakespeare might have derived the inspiration of that famous line—

How sweet the moonlight sleeps upon this bank—

from the lustre of the white Italian orb which shone that night upon the gardens of the Doria Palace, and the numberless arched *loggie* of the marble buildings of the Contrada Balbi. The picturesque hills which skirt both sides of the valley of Bisagno, with their elegant villas, were in a blaze of light, from the point of Rebizzo's Casino—the most hospitable of all—to the far-famed Villetta di Negro; and nothing was wanted to complete the beauty of the scene."—COUNT ARRIVABENE'S *Italy and Victor Emmanuel*.

Some of the manufactures carried on here are gold filigree work, chains, ear-rings, brooches, &c., such as the Maltese and Venetians are noted for; silver plate, wood and marble carvings; inlaid cups and boxes, from fig-tree wood; works in copper, ivory, and coral articles; damasks, velvets, guipure lace, silk, ribbons, cotton, hats, flowers, soap, tobacco, paper, macaroni or pasta; all these, with rice, oil, olives, fruits, oranges, citrons, &c., the produce of both Rivas, are exported to the value of £3,000,000 a year; the imports, including raw silk from South Italy, &c., cotton from the Levant, linen from North Europe, amount to £15,000,000.

An excursion may be made by the rail to the west, or by tramway, to the

\* *Villa Pallavicini*, at PEGLI, about 6 miles. Open, 10 to 3, 1 lr.; or 2 lr. for a party. It is a sort of show place in a fantastic style, adorned by its wealthy owner with English, Italian, Turkish, and Chinese gardens; greenhouses, containing tropical plants; a Roman arch, marble temples, obelisks, pagodas; a wonderful grotto, with a stalactite arch; a lake, with dolphin-shaped boats, porcelain seats, and porpoises throwing out jets of water; but one of the best things about it is a glorious prospect of the sea and mountains from the model castle, at the highest point of the gardens.

At *Villa Spinola*, the seat of his friend, Colonel Vecchi, Garibaldi resided, before his expedition to Sicily, in 1860, upon the outbreak of the insurrection against the Bourbons. "Never advised this Sicilian movement," he said, "but since our brethren are fighting, it is my duty to go to the rescue." His motto was, "*Italy and Victor Emmanuel!*" A regular crusade began; officers and men came in by thousands from all parts of Italy, and embarked under the very noses of the authorities, who could not (and perhaps did not wish to) stop it; such was the magic of Garibaldi's name. Ships cleared out with saltpetre, rifles, and muskets, which were entered as "soda," "*chincaglieria*" (hardware), and "*ferrareccia*" (old iron). He embarked 5th May, in two steamers, with 1,067 tried men, leaving Bertani as his agent, to forward reinforcements. Bizio, once a ship captain like himself, and a Genoese, accompanied him. After landing at Telamone, now

Orbitello, on the Tuscan borders, to organise his little army, he set sail again, and ran into Marsala 11th May. In a few weeks he obtained possession of Sicily; and in 122 days he overran the two Sicilies, and handed over a new kingdom, with nine millions of subjects, to Victor Emmanuel.

### ROUTE 10.

#### Genoa, by the Riviera di Levante, to Spezia, Lucca, Pisa, Leghorn, and Florence.

By road or by rail (opened, 1874) to Sestri Levante and Spezia; thence to Pisa, &c. The steamer runs to Leghorn in 12 hours. (See *Bradshaw's Continental Guide*.) Chief stations are as follow:—

	Miles		Miles
Nervi.....	7½	Deiva.....	37½
Recco.....	13	Levanto.....	43
Sta. Margherita.....	17½	Monterosso.....	46½
Chiavari.....	24½	Corniglia.....	50
Sestri Levante.....	28½	Spezia.....	56½

The Riviera di Levante (*i.e.*, east strand), as this side of the Bay of Genoa is called, is of the same delightful character as the west side, or Riviera di Ponente. The road climbs the hill, or sweeps round bays of the sea, continually presenting new pictures. The railway often runs nearly along the carriage road, but there are many cuttings and tunnels, where the prospect is lost.

From Genoa, the road crosses the Bisagno, and rises towards S. Martino d'Albaro, where Byron lived, to

**Nervi (Stat.)**, population, 5,575, and its country-seats. A winter resort in a sheltered part. *Hotels*: Hotel and Pension Victoria, close to the Station; Eden; Grand Hotel and Pension Anglaise. *English Church Service*.

**Recco (Stat.)**. The ancient *Ricino*, on the Via Aurelia, a pretty town (population, 5,154), with a campanile church. To the right is the promontory and harbour of *Portus Delphini*, now Porto Fino, rising 2,000 feet high at one point. The Ruta Tunnel through the Ligurian Hills, between **Camogli** and **Sta. Margherita** (*Hotel*: Bellevue), is 3,500 yards long.

**Rapallo (Stat.)** Population, 10,509. (*Hotel*: De l'Europe and Pension Prandon. An old place, and a resort for visitors, on a small bay, with a campanile and picturesque tower. It produces tunny fish and coral. Near it is Madonna del Montalegro Church. *English Church Service* here and at Sta. Margherita.

**Chiavari (Stat.)** Population, 12,066. On a plain, with some old arcaded streets, and good churches containing sculptures and paintings. Alces flourish here; gnats are troublesome in autumn.

**Lavagna (Stat.)**, population, 7,192, a town with a red marble palace and fine church, among quarries of slate called *Pietra di Lavagna*.

**Sestri Levante (Stat.)**, population, 10,191, in a beautiful bay opposite Rapallo. From here the rail inclines coastwards, past **Moneglia (Stat.)**. Thence to **Livanto (Stat.)**: an old port on a small bay; population, 4,562. Past **Monterosso (Stat.)**, or Monterosso al Mare, to Spezia.

The carriage route is much to be preferred. It rises up to the Pass of Bracco, one of the highest on the road, 1,350 feet above the sea, winding through rocks of coloured marble and granite, clothed with olives, chestnuts, and myrtles. The Apennines are on the left, bounded by the old Duchy of Parma. Bracco has a fine view of Moneglia Bay, Sestri Point, Porto Fino, &c. Hence, by road, up to the Pass of Velva, 2,100 feet high, where vegetation ends, down to BORGNETTO (population, 1,935), where the chestnuts appear again. Here the peculiar flat cloth head-dress of the women and the small straw hat are seen. Pass along the River Vara to the top of *Foce di Spezia*, commanding a wide prospect of the beautiful Bay of Spezia, the Apennines, and Carrara Mountains.

#### La Spezia (Stat.)

*Hotels*: Grand Hotel de la Croix de Malte, splendid situation, full south, overlooking the Bay, beautiful garden in front of the Hotel; Grand Hotel d'Italie.

*English Vice-Consul*; *English Church Service* at Hotel Croce di Malta.

Spezia is a growing naval port, with a very fine Naval Arsenal and Dock-yard, and a harbour of 150 acres protected by a Mole. Here the great Dandolo was launched, 1878; and here the 100-ton Gun, 32 feet long, 17½ inch bore; firing a 2,000 lb. shot, with 440 lbs. of powder, was made by Sir W. Armstrong. The town has of late years, owing to its beautiful climate and picturesque scenery and associations, become a favourite winter resort and much frequented bathing place. Sanitary arrangements are good, and there are numerous excursions to charming and interesting spots in the neighbourhood. It is at the head of the beautiful Bay of Spezia, 5 miles by 4, safe, deep, and well guarded by forts built by Napoleon, and surrounded by villas. Ruins of the old castle of St George. Spezia is the ancient *Portus Lunæ*, or *Erycia*, giving name to LERICI, on the east side (population, 4,700), a fishing port, where Shelley, the poet, and his friend, Williams, were drowned, 1822. Shelley was then living in retirement at S. Terenzo. The current story is, that his boat was purposely run down, in the belief that there was a box of money on board. His body was burnt on the shore by Byron, and the ashes were then interred in the cemetery at Rome. On the west side of the bay is the promontory of black and yellow marble, called *Portor*, after Porto Venere, a picturesque village on the site of a Temple of Venus, close to which is Isola Palmaria, and its olive groves. Byron lived some time at Porto Venere, and here wrote, at "Byron's Grotto," some portion of "The Corsair." Steamer from Spezia. There is a narrow gauge railway, 3 kiloms. long, up Monte Cappuccini.

It was after embarking at Spezia, 30th July, 1858, to shoot on Capraja Island, 60 miles distant, that Victor Emmanuel was nearly lost in the *Governolo* steamer, by striking on a sunken rock.

Rail to PORTOFINO, near the *Monte Cisa Pass* over the Apennines, 3,400 feet high.

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Thence to **Léyanto (Stat.)**; an old port on a  
small bay; population, 4,662. Past **Monterosso**  
(Stat.), or Monterosso al Mare, to Spezia.

THE VICTOR EMMENTHOFF  
solo steamer, by striking on a sunken rock.  
Rail to **PONTEROLI**, near the *Monte Cisa Pass*  
over the Apennines, 3,400 feet high.

The line to Pisa crosses the wide bed of the *Magra* by a viaduct, which with the new bridge or the road, is made especially strong to resist the mountain torrents from the Apennines. Old castles on the distant heights.

**Sarzana (Stat.)**, population, 10,047, a bishop's see, is the birth-place of Pope Nicholas V., the founder of the Vatican Library; and was the original seat of the Bonaparte family, which gured here as a branch of the Counts Cad-longhi, before it settled in Corsica. Sarzana, when it came under the power of Genoa, in 1424 (by exchange for Leghorn), was granted to the banking corporation of S. Giorgio, in that city. Besides a centre, hospital, &c., it contains a handsome marble *Duomo*, with some fretwork brought from the ruins of *Luna*—an old Etruscan city up the *agra*, which has yielded many pavements, marbles, bronzes, inscriptions, &c., and was a bishop's see in 1465, when it was transferred to Sarzana.

"But hark! the cry is Astar,

And lo! the ranks divide,

And the great Lord of *Luna*

Comes with his stately stride." - MACAULAY.

The district, still called *Luigiana*, was divided between Modena, Sardinia, and Tuscany.

Cross the River *Parminola*, on the old frontier of Massa, or Modena, to

**Avenza (Stat.)**, population, 3,251, which has fine old castle and a port at the mouth of the *Arone*, whence Carrara marble is shipped. Great blocks of this marble, which is the kind most preferred by sculptors, are brought down by immense *ten*, noted for their grey and white coloured lining skins, and large, soft, patient eyes. Branch II to Carrara, 3 miles distant.

**[Carrara (Stat.)** A town to the left (population, 30,143), under the purple and red hills, abounds with blocks of white marble, strewn on all sides, and with shops full of ornaments for sale.

In Piazza Alberica is a fountain with a statue of Duchess Beatrice of the Cibo family, who, by her marriage in 1741 with the Duke of Modena, married this little Duchy of 30 square miles of mountain, with that of Massa, into the Este family. It contains a fine *Cathedral*, marble of course, of the fourteenth and fifteenth centuries; Madonna delle Grazie Church with some good marbles in it; Giacomo Hospital; and an Academy of Sculpture, founded by Princess Elisa, Napoleon's sister, and provided with casts and medals, placed in her *place*, which she gave up for the purpose.

The white Carrara marble, so called from the old Latin *quarariae* (whence our old English word *quarry*), is found in inexhaustible quantities in the lower ridges of Monte Sagro and Monte Crestola, near the Rivers Torano, Bedizzano, &c., which unite near Carrara, in the *Carone*. Within a few miles there are above 400 quarries; those of Cima, restola, Palvaccio, Zampono, &c., giving the finest sculpture. Above 6,000 men are employed in quarries and water mills by which the blocks are sawn. They are then carried in bullock carts the water side at Avenza. Above 120,000 tons, cargoes of 30 tons each, are shipped yearly,

much of it to the United States, where it is in great request. In Roman times it was called *Luna* marble, that being the nearest place to the quarry; and many blocks and half-worked marble prepared for removal to Rome were found here, which were called *fantacritti*, from some figures of Jupiter, Bacchus, and Hercules, carved near them on which some ancient Roman visitors have left their names. A variety called *bardiglio* is streaked with blue and purple. The *Ceres* and their spars of the purest water deserve a visit.]

**Massa (Stat.)**, or *Massa Ducale* (population, 19,000), in the Valley of the Frigido. The head of a Duchy, which was incorporated with Modena at the beginning of this century. It carries on a trade in marble; and contains a fine old castle, with a Palace formerly inhabited by the Princess Elisa; the Church of S. Pietro, the Mercurio Pillar, and the site only of a cathedral, which the Princess razed to improve the prospect from her seat. *Massa* has a mild climate and is noted for its melons.

**Pietra-Santa (Stat.)** Population, 14,947. The Roman *Lucus Feronie*, with two churches and a campanile, and many marble quarries, particularly that of Saravezza, known for its fine grain. The Church of S. Martino has bronzes by Donatello. This town is within the bounds of the extinct Duchy of Lucca.

**Viareggio (Stat.)**, near the sea. A bathing place (population, 12,519), in a pine forest under the Apennines. *Hotels*: Corona; Russie; Anglo-Américain. At the Bagni di Nerone are remains of Roman baths.

From Viareggio a line (20 miles) runs through *Lucca* (Route 24) to *Ponte a Moriano*, on the way to the Baths of Lucca. The line will be continued to *Aulla* on the line to *Pontremoli* (page 28).

**Torre del Lago (Stat.)**, near the Serchio.

**Pisa (Stat.)** See Route 23.

## ROUTE 11.

**Milan to Gallarate and Lake Maggiore.**

**MILAN (Stat.)**,

*Milano* of the Italians, *Miland* of the German; It gave name to the *Milainers* or *Miliners*, and *Mil* armour, for both of which it was famous.

*Hotels*:—Grand Hotel de Milan, the largest first-class hotel of Milan. Great comfort. Highly recommended.

Hotel de l'Europe, situated Corso Vittorio Emanuele, 9 and 11. Deservedly recommended. See Advt.

Hotel Terminus, situated in the immediate vicinity of the railway station. See Advt.

Hotel du Nord, close to the station. Full south. See Advt.

Hotel Cavour, Place Cavour, opposite the public gardens, good accommodation.

Hotel de la Ville, J. Baer, proprietor, well situated, on the Corso Victor Emmanuel.

Hotel de Grande Bretagne. The Guide attached to this hotel is recommended.

Grand Hotel Continental.

Grand Hotel Manin, opposite the park.

Hotel de France, 19, Cours Victor Emmanuel.  
Hotel de Rome.

Hotel Métropole; Hotel du Lion; Hotel Central.  
Buffet at the handsome Railway Station.

*Cafes*.—Biffi and Gnocchi, in the handsome new  
Galleria Victor Emmanuel; Cova in Via San  
Giuseppe.

It is noted for Milanese cutlets, Milan rice  
(*risotto*), and other rice dishes; also mushrooms,  
&c. The pastry, chocolate, and milk preparations  
are also excellent, as well as the figs, grapes,  
melons, and other fruits.

*Broughams*: per course, 1 lira; per hour, 1 lira  
50 cents. There is a better kind, numbered red,  
slightly dearer. Omnibuses: 10 cents. per course;  
from the railway stations, 25 cents.

*Resident English and American Vice-Consuls.*

*English Church Service*.—8, Via Andogari.

*Waldensian Church*.—8, Giovanni in Conca.

*English Bankers*.—Ulrich and Co.

*Post Office*, 20, Via Rastrelli; 36 hours from  
London. *Telegraph*, 19, Piazza de' Mercanti.

*Railway Stations*, Central, near Porta Nuova;  
Erba, near the Castello, for Saronno, Laveno, &c.  
*Tramways* from the Duomo to the Station, &c.  
Private carriages, for Milan and the environs, 16  
lire a day.

*Steam Trams*.—Milan to Cagnola, Saronno, and  
Tradate; and to Fino and Como. To Rho, Legnano,  
and Gallarate. To Sedriano and Castano. To  
*Gorgonzola* (noted for its cheese) and Vaprio. To  
Monza and Barzano. To Treviglio and Bergamo.  
To Melegnano and Lodi. To Binasco and Pavia.

The best shops are in the Galleria Vittorio  
Emmanuele, and in the Corso of the same name.  
Houses are shaded from sun and heat by green  
blinds; and it is desirable when taking a house  
for a term, to look out one on which the sun shines;  
otherwise it may be unhealthy.

*\*Chief Objects of Notice*.—The Duomo; St. Ambrogio; St. Carlo; Da Vinci's Last Supper, at the Dominican Priory; Royal Palace; Ambrosian Library; Brera Gallery, and the Sposalizio; La Scala; Arch of Peace; Great Hospital; Museo Poldo-Pezzoli. The new Victor Emmanuel Gallery, by Mengoni.

Population (1891), 425,000, including the suburbs.

Milan is the seat of an archbishop, the capital of Lombardy, a luxurious city, with fine hotels, cafes, theatres, and various institutions for literature, art, and science. It stands at the centre of several roads, tramways, and railways, in the wide, fertile, and well irrigated plain of Lombardy, between the Olona and Lambro, 15 miles from the Po, to which they run. The Consul M. Marcellus and C. Scipio took it in B.C. 221, from the Insubres in Cisalpine Gaul, and called it *Meditolanum*, from which comes its present name. Hero Constantine, in 313, issued his decree declaring all religions equal before the law.

It was given to Austria, 1713; taken by the French, 1796; became the head of the Cisalpine Republic, then of Napoleon's kingdom of Italy,

1805, under the Viceroy Eugene Beauharnois, but was restored in 1814 to Austria, after an attempt at independence, which resulted in the assassination of Prina, Napoleon's minister, 20th April, 1813.

The Austrians made it the capital of their Lombardo-Venetian kingdom. Two risings occurred in 1821 and 1848; in the latter case they were driven out after four days' fighting. They came back in 1849, on the 10th of August, the Emperor's birthday. Victor Emmanuel made his entry here August 10th, 1859, after the treaty of Villafranca. Its governor at the annexation was the able and distinguished Massimo d'Azeglio, uncle to the late Italian Ambassador at London. Very few ancient remains have survived these changes; but it is still one of the richest cities in Europe. The snowy Alps are in view.

The noble Duomo and its spires, the grand mark from all sides, stands in the midst of the narrow winding streets of the old city; which is surrounded by a branch of the Naviglio Grande, and is an oval space  $1\frac{1}{2}$  by 1 mile. This canal communicates by the Naviglio di Martesana with the streams on each side. Beyond it the suburbs, in some parts, stretch to the bastione or ramparts, built 1555, which form an irregular hexagon between 6 and 7 miles and about 2 miles across. They are well planted with trees, as are the Piazza d'Armi, and the Foro on the N.W., where the line of circumvallation is most broken. The streets, called in the old town *contrade* (*contrada*, a street) and *calle* (*calla*, a lane), improve in the newer parts, where the best houses are found, and as they widen take the name of *Corsi* (*corso*, a course); they are however as a rule not wide, but the buildings are tolerably lofty. Many of the streets are known by the name of *Via*, and those outside, skirting the bastions, as *Viale*.

The best streets are Corso Victor Emmanuel, Corso di Porta Venezia, and Via Charles Albert. The Victor Emmanuel Arcade is a cross 640 feet by 345, with shops and statuary. This gallery, running between the Piazza del Duomo and the Piazza della Scala, is superior to anything of the kind elsewhere. Milan is the cleanest city in Italy. The chimneys of many of the houses are disguised under the form of small turrets, castles, and Chinese temples.

The best promenades are on the ramparts, the Galleria Vittorio Emmanuele, and the Giardino Pubblico. Most of the open spaces, or Piazze, are irregular; the largest is Piazza del Duomo, from which a new street, called Vittorio Emmanuele, is open to the Leonardo da Vinci Piazza; a Loggia Reale, by Mengoni, faces it. That of Piazza Fontana, near it, has a fountain of red granite with two marble syrens; the Piazza de' Mercanti fronts the Old Exchange; Piazza St. Fedele, opposite that church, is regular Piazza Borromeo has a bronze of S. Carlo Borromeo.

The churches are usually shut from twelve to three. Of all the buildings, the most striking is the marble, cross-shaped

*\*Duomo, or Cathedral, reckoned by some to be the*

most remarkable church in Italy, after St. Peter's, at Rome, and dedicated to the Virgin Mary. It is for the most part in the florid Gothic style, with a profusion of spires and niched statues. There are 100 of the former, and 7,000 of the latter, of which 2,400 have been put up in the last twelve years, one of the latest being the statue of Victor Emmanuel. Visitors are recommended to see it first by moonlight, if possible. Though begun by G. G. Visconti, Duke of Milan, as far back as 1386, it is still unfinished, after various additions and alterations from the original design, which seems to be due to H. Ahrlner, a German. In fact, it is in a continual state of repair, in terms of a deed under which a certain sum is spent annually upon the edifice. Length, 371 feet; width, 226 feet; height of the aisles, 92 feet; of the nave, 122 feet (about 150 to the vaulting); of the cupola, 197 feet (or 360 feet to the top of the spire). The front is an elaborate piece of work, much broken up by small doors, and many windows, in a Gothicised Roman style, little harmonising with the scale of splendour of the interior. This part was restored in Napoleon's time, and decorated with statues and bas-reliefs. On each side of the middle door are two columns, each of an enormous granite block, from Baveno, 35 feet high, carrying statues of S. Carlo Borromeo (by Monti) and Marchesi. A stained window above contains the Assumption, by Bertini, a modern window painter, who died 1849. The interior, though ill lighted, is vast and imposing, being a clear space from end to end, only interrupted by the great clustered pillars which support the vault. There are fifty-two of them, 69 feet high, 20 feet round the base, and covered with niched figures, foliage, tracery, &c. They divide the body into two aisles, on each side of the nave, and one on each side of the transepts.

The pavement is of chequered marble. There are tombs of archbishops, the Visconti, &c., and two popes, Martin V. and Pius IV. Round the pulpits are bronzes of the four evangelists, and four fathers, by Brambilla. In Pellegrini's choir are seventeen bas-reliefs of great excellence. The bronze tabernacle of the high altar is another work by Brambilla. Here they keep a nail of the true cross, which is carried in procession on the 3rd of May, the anniversary of the great plague of Milan, in which its excellent archbishop, San Carlo Borromeo, figured so worthily. He died in 1584, and his body is preserved here. His rich gold and silver shrine is in a shrine below, where he is seen dressed up in pontifical robes, sparkling with diamonds, and his head resting on a gilded cushion. He was the nephew of Pius IV., and was canonised by his successor; which cost his family so large a sum, that they declined to ask for a similar honour for his cousin, Cardinal Fred. Borromeo, the one celebrated by Manzoni, in the *Promessi Sposi*.

An inscription at the east end of the cathedral gives a list of the *relics* belonging to it, among which are Christ's cradle and swaddling clothes; part of the towel with which he wiped his dis-

ciples' feet; four thorns of his crown; parts of the reed, the cross, the sponge, and the spear; and one of the nails; a piece of Moses' rod; two of Elisha's teeth; and so on. A charge of 5 lire is made for showing the relics of S. Carlo Borromeo.

"One of the most popular religious books is the *Florea*, published by one of the confessors to the cathedral. It is full of legendary fables and sells by thousands. Every disorder of every part of the human body has a saint, to whom the patient may pray for a cure."—*Dr. Wordsworth*.

Here also are St. Carlo's statue, and that of St. Ambrose, besides eight pictures, &c., of the events of St. Carlo's life. Behind the choir is a curious anatomical statue of St. Bartholomew, by Agrati, in the act of being flayed. The Treasury (admission, 1 lira) contains an enamelled gospel and a diptych of very ancient date, and a statue of Christ by C. Solari.

In the Medici Chapel is a tomb, designed by M. Angelo; built by Pope Paul IV., to his brother. Some of the pictures are worth notice from being on glass. High up is the portrait of the principal architect, with the inscription, "I. O. Antonius Homodeus Venere Fabrice, M.L. L. Architectus," in a circle. About 520 marble steps bring us at length (past Brambilla's statues of Adam and Eve) to the gallery round the spire, whence there is a noble view over the whole plain of the Po, as far as Mont Blanc, Mont Rosa, the Stelvio Pass, &c. Charge, 25c.; guide, 1 lira. The cathedral is open all day.

"It wants chiaro-scuro, and some of its details, especially in the façade, and the Roman erection on the roof of the nave, greatly impair the effect. But who can describe the interior? After the light and somewhat tawdry decorations of many other Continental churches, this magnificent cathedral, especially when entered from the subterranean passage which leads from the archbishop's palace, produces a powerful impression on the mind, by its vast size, its lofty proportions, its solemn gloom and sublime grandeur, and the rich hues of its stained glass windows. It seems as if the ancient spirit of religion, such as dwelt in Milan in the days of St. Ambrose, loved to linger here. The inscription, which is conspicuous on the roof loft, 'Attendite ad Petrum unde ecclesie est' (Look unto the Rock whence ye were hewn), is very significant. There are side altars, but not prominent as in many churches."—*Dr. Wordsworth*.

The large windows at the east end are modern, stained with subjects from the Bible, especially the Revelation, some by Bertini; and replace those which were shattered by the cannonading of 1805, at the time when Napoleon was crowned King of Italy.

The choir has no screen. At the intersection of the nave and transepts are the large ambos or pulpits, from which the gospel and epistle are read. The Ambrosian liturgy, which the Pope has never been able to abolish, is a standing proof of the independence of the Milanese Church. Priests who use the Roman ritual are not allowed to officiate except on very urgent occasions. Catechists



teaching is carried on every Sunday. The whole of the facade is to undergo restoration, the plans having already been approved.

In 1859, the day of the Battle of Magenta, Archbishop Ballerini was nominated to the see by the Emperor of Austria; the appointment did not take effect, and Caccia was chosen by the chapter as Vicar-General: he afterwards retired to Monza. At the end of 1862 there were thirty-four vacant sees out of the 257 in the new Italian kingdom.

On the 1st June, the national anniversary, or *Festa dello Statuto*, is celebrated with great splendour.

A *Società Ecclesiastica* was founded here in 1859, and consists of 200 members, the object of which is to cultivate religious studies, especially those which have a practical influence on the social welfare of the people; but, laudable as it seems, it was denounced by the Ultramontane journals as schismatical and revolutionary.

*S. Maria delle Grazie*, in Corso P.ta Magenta, attached to the old Dominican Friary (now a barracks), was built 1463-93, by Leonardo da Vinci's patron, Duke Ludovico Il Moro, and has a Gothic nave, with a picturesque cupola added by Bramante, 65 feet diameter, supported by semicircular tribunes, "and which externally and internally is one of the most pleasing specimens of its class to be found anywhere."—*Ferguson*.

It has frescoes by G. Ferrari, &c., and (in the refectory, entrance to which is by a door to the west of the church) the traces of the famous Cenacolo, or *\*Last Supper* of Da Vinci, painted in fresco on the wall, 1497-1500 (some say sixteen years altogether), but now so decayed, partly from subsequent ill-treatment, as to be hardly noticeable. The faces of the Saviour and St. Thomas are visible, the latter with a face worse than Judas's. Twelve copies, however, are extant, the best of which is by Ozzi (1510), at the Royal Academy, London; while the engravings have made the design of it universally known. The great painter established a School of Arts here, and lived on an estate near the Porta Vercellina, close by, given him by the Duke.

*\*S. Ambrogio* (Ambrose), in Piazza St. Ambrogio; built by Archbishop Anspertus in the ninth century, of brick, in a very early Romanesque or Byzantine style (on the site of one founded 387 by St. Ambrose, in honour of two martyrs), and consists of two naves of equal size; one forming a court or *Atrium* to the other or principal nave, in which is a brass serpent on a granite pillar (said to be the very one put up by Moses in the Wilderness), and a very ancient tomb with curious bas-reliefs. This *Atrium*, in which the people asked alms and performed penance, is bordered by an arcade, and has many tablets and inscriptions, some of them being Greek mixed with Latin. The ancient pillar, at which the Lombard kings took the coronation oath, is preserved in the Piazza. Here St. Ambrose baptised St. Angelbert, and sang the *grand Te Deum Laudamus*, ascribed to him.

Among the remarkable things to be found in this church are the ancient pulpit; the splendid Shrine (shown for 5 *lr.*) of gold and silver, a remarkable specimen of metal work (done 885), adorned with inscriptions and coloured reliefs of Augustine's life, &c., and covered with a beautiful canopy; the very old chapel behind his choir, and its twelve curious Byzantine mosaics on a gold ground.

The Ambrosian service book is of vellum, very ancient, in six folio volumes, richly illuminated, with the musical notes. The large marble ambo, or pulpit, is adorned with a bas-relief of an agape or love feast. Opposite this is a portrait of St. Ambrose on a pilaster. Over the altar is a mosaic of the Saviour, with a Greek inscription, signifying "Jesus Christ, the King of Glory." By his side are the martyrs, Gervasius and Protasius, whose bodies were discovered in 386. Some mosaic illustrations of the life of St. Ambrose are seen in the choir; and the archbishop's chair and canons' stalls are in the apse behind the altar, near a mosaic of the Baptism of St. Augustine, in 387.

One of the chapels is dedicated to St. Ambrose's sister, Marcellina, who is buried with her brother (who died Easter day, 397) under the high altar. He was Metropolitan over eighteen Lombardy bishops. Another chapel is called St. Satyrus, after Ambrose's brother, who was buried here close to St. Victor, in a sarcophagus, which was found in 1861.

The paintings, &c., contained in the side chapels are G. Ferrari's Virgin; Lanciani's St. Ambrose on his death-bed; Pacetti's statue of Santa Marcellina; Borgognone's fresco of Christ and the two Angels, &c.

The Latin hymns of St. Ambrose have been edited by Biraghi, one of the prefetti of the Ambrosian library, under the title of "Inni Sinceri di Sant' Ambrogio."—*Dr. Wordsworth*.

*S. Alessandro* (1602), in Corso degli Amadei, has two large statues in the front, and a richly ornamented interior, with paintings on the cupola, by Campi, Proccaccini, and other artists.

*Santa Maria presso S. Celso*, near the Porta Ludovica, opposite the Military College, founded by the Visconti, 1491, shows a very beautiful front, in which are two styls, by Fontana; and an excellent Adam and Eve at the entrance, by Laurenzi. Inside, among other work, are Appiqui's frescoes, and Fontana's statue of the Virgin; with a rich altar, &c.

*S. Vittore al Corpo*, in that stradone, behind a barracks, was rebuilt 1560, by Alessi, on the site of one from which St. Ambrose shut out the Emperor Theodosius, the gates of which are said to be at S. Ambrogio; with pictures by Proccaccini, Belloni, &c.

*Santa Maria della Passione*, in the Via del Conservatorio, is rather a fine church, 370 feet long, with a triple portal, three naves, and a dome 106 feet high. Note the tomb of the founders (Archbishop Birazzo and his brother), by A. Fusina, 1498; paintings of the Crucifixion, by Campi; the *Last*

Supper, by G. Ferrari; St. Francis, by Procaccini; a Flagellation, by Salmeggia, &c.

*S. Paolo*, near Santa Eufemia, was built in the 16th century, is richly ornamented, and has frescoes by the Bros. Campi.

*S. Stefano-Maggiore*, or *in Brolo*, in that Piazza, was rebuilt in the fifteenth century, and has a tower, three aisles, and a painting of Procaccini in one of its handsome chapels. Here Galazzo Visconti was assassinated, 1476. The Calvary Chapel of S. Bernardino is close to it.

*S. Nazaro Maggiore*, in Corso di Porta Romana, is a narrow cross, with an ante-chapel, and other chapels all around it. It is full of monuments of the Trivulzi family, on one of whom, an active soldier and Marshal of France is the epitaph, "Qui nunquam quiescit, quiescit, tace" (He who never rested, rests here; silence!).

\* *S. Lorenzo*, near Corso di Porta Ticinese, is a large singular octagonal church, 142 feet diameter, with a dome, by Pellegrini, and flanked by two small octagons; one of them being an ancient chapel in which Ataulphus, the Goth, and his wife (sister to the Emperor Honorius) are buried under a curious tomb; behind is a third octagon, or baptistery, 45 feet diameter; and in front, beyond where the atrium stood, in the Corso, are sixteen fluted columns in a line, each above 40 feet high, of the Temple or Baths of Hercules, built, as is supposed, by Maximilianus; almost the sole remnant of the Romans now left here. An architrave of brickwork, with towers at the end, was added by Napoleon to assist in their preservation.

*S. Fedele*, in the Piazza behind the old Jesuits' College, was built by Pellegrini, and has fine bas-reliefs in the front, by G. Monti, of St. Ambrose Interceding in the Plague of Milan. *S. Angelo*, in that strada, has double rows of columns in front, and a campanile tower.

*S. Babila*, at the corner of the Via Monforte, is built on the site of an old temple of the Sun.

\* *S. Carlo Borromeo*, in Corso Vitt. Eman. is a large round church, built 1638-47, by Amati, with a dome copied from the Pantheon, 105 feet diameter, and 120 feet high. "Notwithstanding that it possesses internally twenty-two monolithic columns of beautiful Baveno marble, and some good sculpture, the whole is thin, mean, and cold, to an extent seldom found anywhere else. Externally the design is as bad. A portico of thirty-six Corinthian columns is arranged pretty much as in the British Museum. Each of them is a monolith of marble, nine feet in circumference, and the capital and entablature are faultless, but the central portico is crushed into insignificance by the dome of the church, which rises, like a great dish cover, behind it, and the wings are destroyed by having houses built behind them, with three storeys of windows under the porticoes, and three more above them, so arranged as to compete with, and, as far as possible, destroy,

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any little dignity the dome itself might possess." —*Ferguson*. Close by is an ancient statue, called "L'uomo di pietra."

*Santa Eufemia*, on the site of one founded in the 6th century, is nearly opposite S. Paolo, and a little out of the Corso di S. Celso.

*S. Eustorgio*, just outside Porta Ticinese, close to the old Dominican Friary, contains tombs of the Torro and Visconti families, and among other objects of notice, Balducci's excellent shrine of St. Peter-Martyr, with its beautiful figures of Prudence, Hope, and other virtues. The stone pulpit and statue of St. Peter-Martyr face the church.

*S. Gottardo*, only a fragment of a former church of the Visconti, near the Palazzo Reale.

*S. Maurizio Maggiore*, in Corso di Porta Magenta, belonging to a convent, is on the site of Jupiter's Temple, and has some excellent frescoes by Luni.

*S. Satiro*, in the Via Torino, has no choir, but a capital painted imitation of one, at the end of the nave. It was re-built by Bramante.

*S. Sebastiano*, a round church, in Contrada della Palla.

*S. Sepolcro*, in that piazza, behind the Ambrose Library, has an old tower of the eleventh century.

A noteworthy object is the Statue of **Leonardo da Vinci**, in the Piazza della Scala, of Carrara marble, above life size, which is placed on a pedestal, surrounded by statues of four of his principal pupils, and embellished with copies of his chief works. It was erected in 1872, and is by Magni.

**PALACES.**—Near the Duomo is the *\*Palazzo Reale* (Royal Palace), rebuilt and enlarged on the site of the old palace of the Dukes of Milan. In the presence chamber are frescoes by Appiani (the apotheosis of Napoleon) and Hayez; with some by Sabatelli. A range of Caryatides, by Celano, supports the fine ball-room; and S. Gottardo's (Gothard's) Chapel, which was part of the ancient palace, was restored and ornamented by the late Archduke Maximilian, when Governor-General of Lombardy. The large halls adjoining the ball-room are hung with silk drapery, or old tapestry of the sixteenth century, from the Cartoons of Raphael, embroidered by the nuns of San Giorgio, near Mantua. Here the German Emperor was lodged at his visit, 1875. An elegant Lombard brick tower, of the fourteenth century, rises over the chapel, with a colossal angel in copper at the top. Near this palace is the

*Palazzo Arcivescovile* (Archbishop's), with a simple, yet good front, rebuilt by S. Carlo Borromeo, in the sixteenth century. The architect was Pellegrini. The court is surrounded by a double colonnade, and contains statues of Moses and Aaron. Formerly it formed part of the royal palace adjoining.

*Palazzo di Prefettura*, in Via di Monforte, an old building with a modern façade.

*Palazzo della Città* (or Mansion House), in Corso del Broletto, near the Cathedral, consists of two picturesque and Renaissance courts, built by F. Visconti.

*Palazzo di Giustizia*, near Piazza Beccaria, a large pile, once the residence of the judge, has an interesting commemorative tablet over the entrance.

*Palazzo della Ragione*, now used for the Corn Exchange and the Archives, 18th century, in Piazza de' Mercanti, where is also the 16th century *Palazzo del Giureconsulti*, with the Exchange and Telegraph office.

*Palazzo Marino* or *Municipio*, in Piazza S. Fedele, opposite the Scala, is usually called the *\*Casa Rotto* (Red House). It is a rich pile, 200 feet long, 100 high, with three rows of pilasters in front, built by the Cavaliere Aretino, 1555, for Marino; its fine halls are now occupied by the local Government offices (on the ground floor). "This is an original and beautiful building. Its peculiarity is that it looks more like our Elizabethan, or as if erected in what may be called the Heidelberg style, it has so little affinity with the principal contemporary works in Italian cities."—*Ferguson*.

*Palazzo Ciani* and *Palazzo Saporiti* are two modern edifices, each having special attraction, as buildings, situated in the Corso Venezia.

*Palazzo Melzi*, in Via Manin, with paintings, by Cesare di Cesto. *Casa Ponti*, 16th century, in Via Bigli, has a fine portal. In Strada del Ponte di Santa Teresa is the large Government Tobacco Factory.

Opposite Casa Castiglione is the house which was occupied by Bonaparte in 1797, when he told the Milanese he would "make them soldiers, and in six months lead them to the Tower of London."—*LORD BROUGHTON'S Italy*.

Among private palaces and villas belonging to the nobility, or built by them, are—*Palazzo Annone*, or Litta, a fine looking pile, built by D. Richini. *Palazzo Visconti*, Via Lanzoni, with a bust above the tower windows, which, with the skeleton of Ettore Visconti, at Monza, are the only remains of that powerful family. *Palazzo Belgiojoso*, built by G. Piermarini. *Palazzo Belloni*, or Serbelloni, by the Marquis Cagnola. *Palazzo Trivulzio*, built by Marquis Trivulzi; it has a library of 30,000 volumes, and 2,000 MSS. Villa Bonaparte, in fine gardens.

The Royal Villa, formerly occupied by the late Archduke Maximilian, as Imperial Viceroy, is near the Public Gardens and Porta Orientale. The palace once occupied by Queen Caroline stands in the *Public Gardens*; and outside the gate on this side is the *\*Lazzaretto* mentioned in Manzoni's *Promessi Sposi*, an old quadrangle of one storey.

*Museo Poldi-Pezzoli*, Via Morone, has a good collection of pictures and antiquities, an inspection of which should not be omitted. Open, 10 to 4; holidays, 12 to 3; admission, 1 lira.

The *\*Ambrosian Library* (open, November to September, 10 to 3), in Contrada della Biblioteca, was founded by Cardina Borromeo, nephew of San

Carlo, and contains 160,000 volumes, and above 10,000 MSS. and palimpsests (manuscripts written over by the monks), among which Mal, the great linguist, when librarian here, discovered Cicero's *De Republica*, parts of his lost Orations, the letters of M. Aurelius, &c. One of the most ancient MSS. is a Latin translation of Josephus, by Rufinus, on papyrus, supposed to be eleven centuries old; another, of the Gospels in Irish, is of the seventh century. There are also a fragment of St. Cyril in Slavonic; ten letters of Lucretia Borgia, and a lock of her bright yellow hair; a MS. volume of Leonardo da Vinci, called *Codice Atlantico*, containing his first letter to his patron; Visconti's papers on Mechanics, &c., his designs and his will (all written from right to left); San Carlo's Missal and MSS., and other curiosities, with several bronzes and marbles.

The paintings and drawings are in the *Pinacoteca* (entrance from the reading room), and include Raphael's large cartoons of the School of Athens and the Battle of Constantine and Maxentius; portraits by Da Vinci, and a copy of his Last Supper; eleven Titians; Correggio's Christ and the Mater Dolorosa; Raphael's Washing the Disciples' feet; and others by Guerino, Del Sarto, C. Dolci, S. Rosa, Schidone, A. Dürer, Cranach, Holbein, and by Brueghel (his Elements of Fire).

Another great collection is at the *\*Brera*, or Palazzo delle Scienze e delle Arti, a vast building, formerly the Jesuits' College; built by Richini, and enlarged by Piermarini. It comprises the Institute of Sciences, Letters, and Art, founded 1802; the academy of fine arts; the public library of over 300,000 volumes, and 1,000 MSS., and an observatory (Specola) established 1769. The fine bronze statue of Napoleon, in the centre of the court, is by Canova. Some of the best pictures are frescoes by B. Luini, Lazzari, and Ferrari; Guido's St. Peter and St. Paul; A. Carracci's St. Sebastian; Palma Vecchio's Woman taken in Adultery; Dance of Loves, by Albano,—and his Madonna; Domenichino's Virgin and Child; Bordone's Assumption; G. Romano's Nativity; Guerino's *\*Hagar* and Abraham (deserving particular attention), also his Peter and Paul; Borgognone's Assumption; Garofalo's Crucifixion; Tintoretto's Saints before the Cross; P. Veronese's Christ in the Pharisee's House and Marriage of Cana; Conegliano's Martyrdom of St. Peter; G. Bellini's St. Mark preaching at Alexandria, full of costumes; S. Rosa's Purgatory and his Jerome; Crespi's Christ bearing the Cross; L. Da Vinci's copy of his portrait of Cecilia Gallerani (mistress of Ludovico Il Moro); Raphael's *\*Sposalizio*, or Espousals of Joseph and Mary; Giorgione's Moses in the Bullrushes and his St. Sebastian; Titian's St. Francis; Bonifacio's Christ at Emmaus, &c. Borgognone, with Bramantino, B. Lanini, &c., are painters of the Milanese school, fifteenth and sixteenth century. Free on Thursdays and Sundays.

The *Brera* also contains, on the ground floor (12 to 3, Sundays free), the *Museo Archeologico*, a

fine collection of ancient and mediæval works. Here are preserved whatever remains of the old city have been removed in effecting improvements.

In the Via del Senato, in the *Palazzo della Società delle Belle Arti*, with a permanent Art Exhibition.

The *Conservatorio della Musica* is the old convent near the Church of Sta. Maria della Passione, Via del Conservatorio.

In the Via Manin is the *Museo Civico*, with natural history and ethnological collections; the reptiles are especially worth seeing. Open. Tuesday, Wednesday, Thursday (gratis), and Saturday, 11 to 3.

Of the theatres, the best, and also the largest in Italy, is the **Teatro la Scala**, or Opera House, in Corsi del Giardino, on the site of the Santa Maria della Scala, and facing the new *Statue* of Leonardo da Vinci. It was built, 1777-9, by G. Piermarini, and is as magnificent as it is commodious in all its parts. San Carlo, at Naples, is its only rival. A large vestibule leads into the pit, and by two grand staircases to the boxes, which number 240, and have a small saloon or cabinet to each; total length, 320 feet; breadth, 180 feet (length of San Carlo's, 210 feet); pit, 105 feet deep, and 87 wide across the boxes. Its façade is Corinthian on a rustic basement. It holds above 3,800 persons. Performances, as a rule, only during the Carnival. "The Scala Theatre is the general rendezvous of Milan, and those who meet nowhere else meet there. The principal business of the audience certainly is not attention to the music; and murmurs, loud talking, and laughing are heard from the beginning to the end of the performance, except during one or two favourite airs, when all are still. Those who sit in the pit are the only real audience. Those who stand in the alleys come to hear the news and arrange commercial affairs; of the boxes, the two first tiers are the most polite and the least amusing; in the third and fourth tiers are settled almost all intrigues of all kinds; in the fifth some of them are brought to a conclusion; and there also are card-tables, and gambling is going on during the whole performance; the sixth is open like the pit."—*Lord Broughton*.

*Teatro Cannobbiano*, near Contrada Larga, and the Royal Palace (to which it is joined by a corridor), was also built by Piermarini. It is usually open only during the carnival.

*Teatro Manzoni*, near Piazza San Fedele, is handsomely arranged. Carlo Re, on the site of an old church. *Teatro dal Verme*, a new one (1872) for grand operas and ballets, occasionally circus. *Teatro Filo-drammatici*, for amateurs, Via S. Damazio, is near La Scala, and was built by Pollack. Operatic performances.

The *Circo*, or *Anfiteatro* (or Arena), in the *Piazza di Armi*, built by the French, 1805-6, from Canonico's design, is an oval, 350 feet by 170 feet, for races, shows, &c.; and the Marble Arch stands at one end. It may be flooded for boat races. It will hold 30,000 spectators in its ten rows of seats, which are nearly all of turf.

"For some time after the change of government the Circus was neglected, and the races discontinued, but the velvet throne of Napoleon, and two figures in the ceiling, representing him and his Empress, Josephine, were shown at our first visit. At my next visit, in 1822, the Empress was become a Minerva; and the former master of the iron crown was an old man with a beard."—*Lord Broughton*.

In front of the Castello or Caserma, a great Barrack on the site of the old castle of the Dukes (of which some traces remain), is the Foro Bonaparte, a public walk laid out by Napoleon. Behind it is the Piazza d'Armi, for reviews; about 900 feet square, planted round the borders. On the further side, across the Sempion Road, rises a noble marble triumphal arch, called the

\***Arco della Pace**, or *Arco del Sempione*, second only to the Arc de l'Etoile at Paris for size. It was begun 1807, by Marquis Cagnola, but not finished till 1837, and was inaugurated the year after at the coronation of Emperor Francis I. Thus, though destined to record the triumphs of Napoleon, it records only his reverses at Leipsic, Paris, &c. It was re-dedicated to its new masters, 1859. As seen from all sides, it is a conspicuous mass 72 feet wide, 74 feet high, 42 feet thick; the centre arch, 24 feet wide by 48 feet high; two smaller ones, 11 feet by 28 feet. Fluted Corinthian pillars face each of the principal wings. There are numerous reliefs, statues, &c., including emblems of the Rivers Po, Ticino, Adige, and Tagliamento, by the artists, Cacciatore and Pompeo Marchesi. On the top are two bronze Victories, 13 feet high, and (in the middle) a colossal bronze figure of Peace (by Sangiorgio), in a car drawn by six horses. Its total cost is reckoned at upwards of £140,000.

Out of the ten gates in the city ramparts, that of the Porta Ticinese (formerly Marengo) is also by Cagnola, being composed of two Doric arches, with rustic work across the canal; the old towers have been removed. The Porta Romana is flanked by rustic pillars. Porta Nuova is Corinthian in style, with good bas-reliefs, by Zanaja (died 1817).

\**Ospedale Maggiore*, or Great Hospital, with room for 1,300, is a parti-coloured building in the pointed style, 400 feet by 153 broad; made up of two square masses, each containing four courts, united by a grand court, 243 feet by 223 feet, consisting of two tiers of light, elegant arches, ornamented with pilasters, reliefs, &c. It was founded, 1457, by Duke F. Sforza, and is richly endowed. Bramante, Richini, &c., have had a share in the building of it, since the commencement, by Filarete, of the southern mass; the northern being of a modern date, and inferior design. In the middle of the centre court is a domed roof, with Guercino's Annunciation, and the portraits of benefactors. The smaller donors are drawn standing, while the others sit.

There are also the two hospitals of the Fate-bene-Sorelle and Fate-bene-Fratelli (for old sisters and brethren); and a Monte dei Poveri, or public pawnshop, in the street of that name.

*Cassa di Risparmio*, in Via Monte di Pietà, is a new and handsome building.

Among the places of education are the military college and artillery school, a veterinary school, a seminary for the priests, two royal colleges or lycées, &c.

Near the \**Lazzaretto*, celebrated by Manzoni, is a Foppone, or Cemetery. The large *Cimiterio Monumentale* is on the north-west side, and is of great extent. It contains a *Cremation Temple*, and many handsome monuments. The charge, 11r. 50c. for the guide is somewhat high.

Piazza de' Mercanti, near the Piazza del Duomo, was the centre of the old city, and formerly had five gates. A bit of antiquity, called the Uomo di Pietra, is in the Corsi de Servi. The Mercato, or Old Market, is near the Foro.

In the neighbourhood are Casellago and its gardens; Casa Simonetta and its Echo, 1½ mile; and Montebello, which was Bonaparte's headquarters, 1797. *Viareggio* is an autumn retreat, in a fine spot.

Among its eminent natives are Cæcilius Stotius, Valerius Maximus, Cardan, Beccaria, Parini, &c. The late well-known Dr. Granville was born here, 1773, of the Bozzi (Bos) family; he was a Granville on his mother's side.

*Manufactures*.—Silk goods of all kinds, embroidery, cotton prints, goldsmiths' work, and jewellery, artificial flowers, glass, soap, leather, &c., while there is trade in the produce of the country about, as rice, cheese, raw silk, &c. It is noted for its furniture. The plain silks of Lombardy are still the best in Europe. Many resident families have very large incomes. Families with more than £5,000 reckon by hundreds. The commerce of Milan has more than doubled since 1852.

Formerly the aspirations of its inhabitants were embodied in the ignoble rhyme—

"Viva Francia, viva Spagna,  
Beata che se magna."

(Hurrah for France or Spain, so that we get enough to eat); but their sentiments are now of a more manly character. They are noted for affability and good humour.

Fashionable meet at Caffés Martini and Cova, or the Giardini Club, on an easy footing, without distinction of class or creed. Provided a man is well educated, "The 'Ciao,' the most familiar form of friendly salutation, is freely exchanged between a duke and a bourgeois, and titles are generally dropped, a noble being addressed by his name, as Litta, Borromeo, Archinto, &c. Even ladies are addressed in the same familiar fashion. Some of them, owing either to their remarkable beauty, or their grace, are designated by nick-names. One is called the Sublime, another the Divine; one the Lily, another the Pole Star."—*Arrivabene*. The drawing-rooms of the leading families are freely open to every gentleman of character, whether native or foreign: and if he has a letter of introduction to some one in the city, he need be at no

loss how to spend his evenings. Once introduced, he may drop in at a party where every one may be a stranger to him, and will meet with a simple and kind reception.

A very favourite resort of the Milanese are the *Giardini Pubblici* at the north-eastern corner of the city. Here and on the Bastione di Porta Venezia, which is on the outside of the gardens, there is in the afternoon a long parade of carriages and promenaders. In the gardens is the *Museo Artistico*, with some objects of local interest. Open 1 to 4; admission 1 lira.

The women of Milan possess the true Lombard style of beauty, fair and gentle, as seen in the Madonnas of Raphael and Leonardo da Vinci; and they have also the secret of dressing well. The middle and lower classes wear black lace veils. Many of the men are stunted and weakly.

When the news of Magenta reached Milan, in June, 1859, the people began to barricade the streets leading to the camp of the Austrian general, Kellmeyer, in the Piazza Castello; who, however, gave them no trouble, but evacuated the city on the 6th. They then met to demand the restoration of the Fusion, or Act of 1848, by which Lombardy was united to Piedmont. This was done by the Assessori Municipali (their mayor, Count Sebruggi, having run away), from the balcony of the palace, and a deputation was sent to announce the fact to their newly elected sovereign, Victor Emmanuel, on the field of Magenta.

On the 7th June, MacMahon, at the head of the 2nd corps and a magnificent staff, entered Milan, by the Porta Vercellina. He then marched to the field of Melignano. The two Sovereigns made their entry the day after so early that most of the people were in bed. Louis Napoleon occupied Villa Bonaparte, which had been inhabited by him when a boy, with his mother, Queen Hortense, and by Napoleon I. himself. The Royal Palace was placed at the disposal of Victor Emmanuel, but finding it had not been cleared of property belonging to the late Archduke Maximilian, he rode to the palace of Marquis Busca, one of the richest of the Milanese nobles.

A little while after his entry, Louis Napoleon quietly rode to Porta Romana, with an aide-de-camp, unknown to the excited crowd, who, however, recognised him, on his return, and overwhelmed him with such demonstrations of gratitude as quite touched him. From the Villa Bonaparte he issued his famous proclamation. The rough draught of this, in his handwriting, with many corrections, is in the possession of the curate San Martino, at whose house he passed the night after Magenta.

After this, the Emperor and Victor Emmanuel made a triumphal procession through the streets together; and during their stay there was a continual succession of feasts and illuminations. Cavour, who had followed the sovereigns to Milan, became, of course, one of the lions of the day, and his portrait was seen everywhere.

Several short rails start from Milan; amongst which are the following:—

1. From Milan to **Lago Maggiore**.

	Miles.		Miles.
Rho.....	8	Somma Lombardo..	30½
Legnano.....	16½	Sesto Calende.....	36½
Gallarate.....	26½	Arona.....	41½
[Branch to Varese]			

**Gallarate (Stat.)**, the junction for **Varese**, 37 miles from Milan, for which see Route 12.

From Gallarate a line, opened April, 1884, runs to **Laveno** (page 19) and **Luino**.

**Somma (Stat.)**—population, 5,506—near the Ticino, which has an old seat of the Visconti family, in which is a cypress, 24 feet in girth. Here Scipio, the father of Scipio Africanus, was defeated by Hannibal, at the battle of the Ticino, B.C. 218, and was obliged to retreat towards the Po.

**Sesto Calende** (population, 2,817), at the outlet, at Ticino, from Lago Maggiore. The line ends at **Arona (Stat.)**. Steamers for **Baveno**, the Borromean Islands, **Laveno**, and other points on the lake. (See Route 8.)

2. Milan to **Casale** and **Asti** (page 12).

	Miles.		Miles.
Gaggiano.....	12½	Candia Lomellina..	41½
Abbiategrosso.....	18	Casale.....	50½
Vigevano.....	24½	Moncalvo.....	65½
Mortara.....	32½	Asti.....	78½
[Branch to Valenza and Alessandria.]			

This line effects a junction at Asti with the main line from Turin to Alessandria.

3. Milan to **Pavia** and **Voghera** (Route 14).

	Miles.		Miles.
Locate.....	9½	[Branch to Cremona.]	
Certosa.....	17½	Voghera.....	38½
Pavia.....	22½		

4. Line up the **Brianza**, towards **Como**, &c., to **Bovisio**, **Bruzzano**, **Paderno**, **Bovisio**, **Seveso**, **Mariano**, **Lambrugo**, **Incino** (ancient *Forum Incini*), and **Erba** (Inn), 1,020 feet high, overlooking the fertile **Brianza**, and **Lake Fusiano**.

5. To **Saronno** and **Como**, 28½ miles, by the **Riva Lago line**. From **Saronno** to **Varese** (page 38) and **Laveno**, on **Lake Maggiore**. At **Saronno** are a number of fine frescoes by **Luini**.

## ROUTE 12.

### Milan to **Monza**, **Camerlata**, **Como**, and **Chiasso**; and to **Lecco**.

	Miles.		Miles.
Sesto S. Giovanni...	4½	Cannago.....	18
Monza.....	8	Cuccago.....	24½
[Branch to Lecco, 23.]			
Desio.....	12½	Albate-Camerlata..	27
Seregno.....	14½	Como.....	30
		Chiasso.....	32½

**Sesto S. Giovanni (Stat.)** has numerous villas round it.

**MONZA (Stat.)**; where the line to **Lecco** parts off.

**Inns**: Hotel **Castello**; Il **Falcone**; **Angelo**; Hotel **Monticello** (1½ hour from station), in the old **Nara Palace**, at a fine point of view. (See p. 38.)

On the **Lambro**; population 11,258. Here are a **Palace**, or royal hunting-seat, built by **Piermarino** in 1799, in a park; **Broletto**, or **Town Hall**; a college, hospital, theatre, and an old Cathedral, enlarged in the fourteenth century, which has a front of various coloured marble, much ornamented. On the door is a bas-relief of the founder (695), **Q. Theodolinda** and her husband. It contains paintings by **Guericino**, **B. Luini**, **Procaccini**, and others; with the celebrated *Iron Crown* of Lombardy, which was used at the coronation of **Charles V.**, and which **Napoleon** placed on his own head, with the warning, *Guai a chi la tocca* (Woe to him that touches it). It was again used at the crowning of the Emperor of Austria, in 1838, and was carried off to Vienna, 1859. It consists of a circular rim of iron, said to have been made from a nail of the Saviour's cross, covered with gold and precious stones. In the same church is the mummified body of **Ettore Visconti**. Frescoes by **Luini** at the **Madonna Church**.

[At **Monza**, the line for **Lecco** turns off. It passes the **Stats.** at **Arcoire** (pop., 2,080); **Usmate** (omnibus to **Monticello**, p. 38); **Cernusco** (pop., 5,788), a pretty spot on the **Martesana Canal**; **Olgiate** (pop., 2,086); **Calolzio** and **Lecco**, as in Route 13.]

**Seregno (Stat.)**, line to **Bergamo** (page 39), passing **Usmate-Carnate**, and **Ponte S. Pietro**; **Cannago (Stat.)**, branch to **Seveso** S. Pietro.

Before the line reaches **Como**, it passes **Baradello Tower**, on a lofty hill, in which **Napoleone della Torre**, of the **Torriani** family, Lords of **Milan**, was imprisoned in an iron cage, by his victorious rival, **Visconti**. He at last killed himself by dashing his head against the bars. From **Albate-Camerlata (Stat.)** to

### COMO (Stat.),

On the beautiful **Lago di Como**. Population, 25,518.

**Hotels**: **Volta**; **La Corona**; **L'Italia**; **Regina d'Inghilterra**; **L'Angelo**.

An ancient city, formerly of considerable importance, three miles from **Camerlata**. It has a considerable trade in silks. Here are the beautiful Cathedral of 14th-16th centuries, with paintings by **Guido** and **B. Luini**; the **Broletto**, or **Town Hall**; the **Del Crocifisso Church**; the ancient **Basilica S. Abbondio**; the **Piazza Volta** and his statue; and the **Porta del Torre**. The **Villa d'Este**, once the residence of **Queen Caroline**, wife of **George IV.**, at **Cernobbio**, about 3 miles from the town, is now the **Queen of England Hotel**.

From **Como** 2½ miles to **Chiasso** (see next page).

The exquisite **Lake of Como**. 30 miles by 3 miles, is surrounded, except at the southern extremity, by lofty mountains that run down from the Alps. **Bellagio**, a promontory at the junction of the two arms of the lake is perhaps

the most charming spot on the Italian lakes (population, 3,397). Hotel Grande Bretagne, with its dependence—Magnificent hotel, well managed. *Villa Serbelloni* belongs to the same proprietor. Mr. Auguste Meyer, and is recommended also. Eng. CH. SERV. (C.C.C. Soc.) See Advt. **Cadenabbia**, opposite, has also a good hotel (Hotel Belle Vue); and is rising into repute. There is also an English Chaplaincy established there. The Villas in this part of the Lake, Villas Melzi and Carlotta especially (the latter at Cadenabbia), with their fine gardens and their tropical vegetation, should be visited. Villas Melzi and Giulia, at Bellagio; fee for entrance to the grounds.

At **Menaggio** (opposite) are Hotels Menaggio and Victoria. Villa Vigoni is worth a visit. In the wall of a church here, a Roman inscription of the first century is built in. Fine views and beautiful gardens. Tram from Menaggio to **Forlezza**. Lugano on Lake.

At **CAVELLESCA**, a mountain village, near Como, Garibaldi had encamped, thinking the Austrian General, who occupied a strong position at San Fermo, would attack him. A young Lombard lady boldly rode across the Austrian lines and brought him news that Urban intended to bar his march to Como, with a force of 10,000 men, while Garibaldi's corps was not more than 3,000. He at once made up his mind, took the Austrians by surprise, carried their position, and drove them in full retreat through the streets of Como, towards Camerlata and Monza.

From **Chiasso (Stat.)**, on Swiss territory, the line is open by rail and steamer to **Lugano**, *via Mendrisio*, &c., and connects with the new **St. Gotthard Tunnel Line**, which comes in *via Bellinzona, Biasca, Airolo*, &c. (See Bradshaw's *Hand-Book to Switzerland*.) At the top of Lake Como the rivers **Maira** and **Adda** fall in; one near **Riva**, the other near **Colico**, whence there is a line up the **Malra** to **Chiavenna**, in **Val Bregaglia** (for the Engadine). Thence up the **Liro** to **Campo Dolcino** and the **Spilgen** or **Spluga Pass** (16 miles), 6,950 feet above sea, between hills 10,000 to 11,000 feet high, on the way to **Coire**. **San Bernardino** or **Bernardin Pass**, 7,115 feet high, lies to the west, near some good sulphur springs, in **Val Mesocco**, on the **Coire** and **Bellinzona** road. From **Colico**, on **Lake Como**, a line runs up the **Valtellina** past **Morbegno** to **Sondrio** (25 miles), thence diligence to **TIRANO** (route to **POSCHIAVO** and the Engadine), and to **Bormio**, near the warm Sulphur Baths, 4,400 feet high; thence 14 miles up to the **Wormser Joch** and the fine **Stelvio Pass**, or **Stilfer Joch**, 9,175 feet high, on the frontier of Tyrol, which is reached by a splendid zigzag. The great **Ortler Spitze** (12,815 feet) is to the east.—See Bradshaw's *Hand-Book to Switzerland and Tyrol*.

The **Brianza**, or district between the two arms of the lake, is called the Garden of Lombardy, and is remarkable not only for its fertility but for the beauty of its scenery. The rail from **Como** to **Lecco**, across it, passes near **Pisolino Lake** (ancient

*Eupilia*) and **Monticello**, a fine summer resort, on a ridge. *Hotel Monticello*, in the **Palazzo Nara**, at an excellent point of view. **Parini** and **Arnaboldi**, the poets, came from this part. In the neighbourhood of the **Lecco**, **Manzoni** has placed the scenes of his *Promessi Sposi*. Omnibus from **Usmate** (p. 37) to **Monticello**.

From **Como** there is a line, 18 miles, through **Civello** to

**Varese (Stat.)** *Hotels*: Grand Hotel Varese; in a fine situation; first-class, with 200 rooms, baths, &c.; **Angelo**; **La Stella**. Resident *Physician*: *Church Service*. Population, 8,877. A good sized town, best reached, from **Milan**, by rail, *via Saronno* (Route 11).

From **Castello d'Azzati** is a view of the **Lake of Varese**, and of the Convent of *Madonna del Monte*, on a beautiful hill  $\frac{7}{8}$  miles from Varese. From this convent a magnificent prospect is obtained.

"This place (says Count Arrivabene) is remarkable for the way in which Garibaldi outwitted the Austrians in 1859. After fortifying Como as well as possible, Garibaldi proceeded to assault the fort of **Laveno**; but he had no artillery, the place was too strong for him, and the attempt was a failure. Hearing of this, General Urban stopped his retreat and suddenly moved again on Varese, which was totally defenceless and upon which he levied a war contribution of two million francs. Garibaldi hastened back, and found the enemy right in his way, occupying a strong position, near the hills of **Sant' Ambrogio** and the famous Sanctuary of **Madonna del Monte**, and numbering not less than 10,000 strong."

"So certain were they of capturing the Italian Volunteers, that on the morning of the 4th June, Urban telegraphed to **Milan**, that he had at last surrounded Garibaldi and hoped to have him, dead or alive, before the day closed. In fact, the Austrians had nearly turned his left wing; so that he was compelled to fall back upon **Colonel Medici** (who with the Second Regiment occupied the **Villa Medici-Melagnano**) and concentrate the whole of his forces on the narrow height crowned by that country seat. On the critical day in question, palliades and *chevaux-de-frise* were put up by the **Cacciatori**. To induce Urban to believe that he really meant to accept the fight, Garibaldi as night came on, made a great display of blazing bivouac fires, and ordered his men to march up and down behind them. The sky which had been pure and blue during the day was suddenly covered with dense rolling clouds. Taking advantage of the darkness and a storm, Garibaldi gave orders for retreat. With their bivouac fires still blazing, the **Cacciatori delle Alpi** passed unnoticed close to the Austrian outposts, struck along the mountain paths into the deep gorges, and arrived at **Como**, whilst Urban was awaiting the moment of attack."

From Varese there is a line (18½ miles) through **Gavirate** to **Laveno**, on **Lake Maggiore**.

Diligence from Varese (7½ miles) to **Porto Ceresio** on the beautiful Lake Lugano, which is mostly within Swiss territory. (See *Bradshaw's Hand-Book to Switzerland*.)

### ROUTE 13.

**Milan to Bergamo, Brescia, Solferino, Lago di Garda, Peschiera, Verona, Vicenza, Padua, and Venice.**

By railway, 176 miles, by Bergamo.

	Miles.		Miles.
Limite .....	6½	Castelnuovo (T) ...	80
Melzo .....	11½	Somma Campagna..	84½
Cassano .....	16½	VERONA (P. Nuova)	91
Treviglio .....	20	Verona (P. Vescova)	92½
[Branchesto Cremona and Rovato.]		[Branches to Mantua, and to Trent and the Brenner.]	
Verdello .....	26	S. Martino .....	97½
BERGAMO .....	32½	Caldiero .....	101½
[Branch to Lecco and Lake Como.]		San Bonifacio .....	106½
Gorlago .....	39½	Lonigo .....	110
Palazzolo .....	45½	Montebello .....	113½
Coccaglio .....	50½	Tavernelle .....	118½
Rovato .....	40	VICENZA .....	123½
BRESCIA .....	51½	Pajano .....	128
[Branch to Cremona.]		PADUA .....	142½
Rezzato .....	56½	Ponte di Brenta ...	146½
Ponte S. Marco .....	62	Dolo .....	152½
Lonato (T) .....	65½	Marano .....	156½
Desenzano .....	68½	Mestre .....	160½
Peschiera .....	77½	Venice .....	165½

**Cassano (Stat.)**, or *Cassano d'Adda*, the ancient *Cassianum*, on the Adda. Population, 7,513.

**Treviglio (Stat.)**, on the Adda, a curious old town (population, 9,854), near the ancient *Pons Suresti*, with a large and imposing Church, containing some pictures.

The direct line runs from here to **Chiari** and **Rovato**, shortening the distance to Brescia by 12 miles (see page 40).

[A branch railway turns off to Crema and Cremona (Route 16), passing

**Correggio**, which gives name to the great painter, born here 1569, the son of a builder.]

### BERGAMO (Stat.)

Population, 39,129. Branch rail to Lecco, on Lake Como.

*Hotel: D'Italia.* The thrushes, larks, confetti, and fruits are excellent.

*Conveyances.*—Railway to Milan, Camerlata, Verona, Padua, Venice, Lecco, &c.

*Chief Objects of Notice.*—Fiera, Palazzo Nuova, Duomo, Tasso's Monument.

It was the Roman *Bergomum*, which Alaric burnt in his progress through Italy, and formed part of the Austrian possessions till 1859.

Bergamo is the capital of the province called *Bergamasco*, and a bishop's see, &c., in an amphitheatre, between the Brembo and Serio, flowing from the *Valtellina* Mountains to the north. It is surrounded by walls and ditches, and has a citadel,

or castle, on the top of Monte Virgilio, commanding a magnificent prospect. Its outskirts extend round the fortified eminence, the most populous being that of S. Leonardo. Its most remarkable building is the \*Fiera, or Fair House, where an annual August Fair is held; an immense quadrangle, having three gates on each side, and several streets in it, with six hundred shops, and a fountain in the midst. Silk and other goods are sold, but the fair has much declined in importance.

The *Palazzo Nuovo*, or Town Hall, is a very excellent building, though unfinished, by Scamozzi. An *Academy*, founded by one of the Carrara family, has several good casts, and paintings by Lotto, Moroni, Ghislandi, &c. Nearly all the buildings of interest are in the oldest, or Città part of the town.

The Cathedral, or \**Duomo*, was designed by Fontana; it contains some pictures, and the bones of St. Alexander, its patron saint.

At *Santa Maria Maggiore*, a half Romanesque church, are good paintings also, and the marble tomb of B. Calleone, a general of the fourteenth century, who was the first to employ artillery, on a large scale, in armies. His monument is covered with bas-reliefs. Here also is the tomb of Donizetti, the composer. The tower is 300 feet high.

In the old Augustine Church is the tomb of Father Palepino, born at Calepio, on Lake Iseo, near this, who published a learned dictionary, in seven languages, 1503.

The Benedictine Church of *Santa Grata* is remarkable for its profusion of carving, gilding, and an altar-piece by Salmezzia, a native. Paintings by L. Lotto at *S. Spirito* and *S. Bartolommeo*.

There are besides, two theatres, a musical school, which has produced some distinguished pupils (as Donizetti and Rubini), and a reformatory for boys, founded by C. Botta, a priest, in 1815.

In Piazza Garibaldi opposite the old Palazzo Vecchio, or Broletto, where is the public library of 90,000 volumes, is a monument to \*Torquato Tasso, the poet, who was born here; or rather he is claimed by Bergamo, because his father, Bernardo Tasso, who was also a poet, was a native. Another native is Tiraboschi, who has written the History of Italian Literature.

The castle was evacuated by the Austrians four days after the battle of Magenta. "On entering the town, Garibaldi learnt by a telegraphic message, that 1,500 Croats would shortly arrive, and a detachment was sent to the station to capture them. The trick was frustrated by an Austrian straggler, who stopped the train about a mile off, shouting with all the power of his lungs, 'Garibaldi, Garibaldi.' So great was the consternation of the Croats at hearing Bergamo was occupied by this Italian *Tufel* (Devil) that instead of going back by train to Brescia, which they might safely have done, they abandoned the cars, and took to their legs across the open field."—*Arrivabene*.

The people are intelligent and industrious, speaking a rough Bergamasque patois, while



always put into the mouth of Arlequino, or Harlequin, who, on the stage, under a simple and rustic air, hides much acuteness and cunning. He is the successor of the old Sannio, or Zany.

The town gives name to the citrus bergamium, which yields the essence of bergamot. Every yard of the fertile soil around is turned to account by its enterprising population.

There is a short ferrovia economica, 18 miles from Bergamo to Ponte delle Selve, passing through Albino-Desenzano.

Rail from Bergamo to Seregno, 24½ miles (see page 37).

From Bergamo to Lecco is now open by rail. The stations are—**Ponte S. Pietro**, 5 miles, the nearest to Val Brembana; **Mapello**, 7½ miles; **Cisano**, 11½ miles; **Calolzio** (where the direct line from Milan, see page 37, comes in), 16½ miles; and **Lecco** (population, 8,148), 20½ miles, on the south-east arm of Lake Como. It is chiefly a manufacturing town. The bridge dates from 1835. Hotel des Tours. From Lecco the direct line from Milan to **Bellano** 15 miles, runs through **Mandello**, **Liverno**, and **Varella**. Bellano is a steamboat station on the Lake of Como, and a small manufacturing place of about 3,000 inhabitants. It is at the mouth of Val Sassina, which is traversed by the Ploverna. This river forms a tolerably fine waterfall of about 200 feet, not far from the town.

The next station to Bergamo towards Venice is **Seriate** (Stat.). Population, 2,461.

**Gorlago** (Stat.), population, 1,249; whence a road goes to Sarnico and Lovere, on Lake Iseo.

**Grumello** (Stat.), on the road to Sarnico (6 miles), on Lake Iseo, by omnibus.

**Palazzolo** (Stat.), or Palazzuolo (population, 5,194). An old mediæval town, near a fine viaduct, on the Oglio, which comes down from the Iseo Lake. A branch rail of 6 miles goes off to **Paratice** (Stat.), on the Lake.

**Coccaglio** (Stat.), population, 2,260, at the bottom of a hill, which commands a fine prospect.

**Rovato** (Stat.), where the direct line from Treviglio to Brescia comes in.

[This line passes Vidalengo, Morengo, Romano, Calcio, and

**Chiari** (population, 10,507), with an ancient cathedral and clock tower. To the left is

**Iseo** (population, 2,151), on the pretty Lake of that name, so called from a temple of Isis which stood there. This is now united with Brescia by a line 15 miles long, opened August, 1885. Steamer to **Lovere**, a small town at the head of the lake, a most picturesque spot, once the residence of Lady Wortley Montagu. It is built on the side of a wooded hill, and is watered by numberless fountains. Garibaldi had his head-quarters here when the news of the peace of Villafranca arrived. Count Arrivabene describes him thus:—"The General was not dressed in the costume with which the English eye has been made familiar, nor did he wear the Greek cap or the round hat with Partisan plume which the fancy of foreign

painters generally ascribe to him. He was clad in the Piedmontese uniform of his rank. Whether in peace or war, he always gets up at dawn, and, if not prevented by duty, invariably goes to bed a little after sunset."

On hearing the news of the peace of Villafranca he offered to resign his commission, but the king would not accept it; "Italy still requires the legions you command," said the king, "and you must remain."

During the war of 1859 the passes were guarded by Cialdini and Garibaldi, to prevent an Austrian corps d'armée from descending upon the rear of the allies. Hero Garibaldi, with his Cacciatori delle Alpi (Alpine hunters), was in his element, and showed his great experience and daring in a series of well-conducted operations, which enlisted the admiration of the Austrian general. In their retreat to Bormio before the forces of Garibaldi, the Austrians barricaded the tunnel, blew up the Stelvio bridge, and then retired towards the Tyrol.]

### BRESCIA (Stat.)

Population, 58,641; of the commune, the province (called Bresciano) contains about 1,300 square miles.

**Hotels:** New Hotel d'Italie, best; Gambero; Fenice; Posta; Cappello.

Excellent fish from Lake Garda. Vino di Benaco and Guzago are the local wines.

**Conveyances.**—Railway to Bergamo, Cremona, Milan, Camerlata, Verona, Mantua, Padua, Venice, &c.

Railway Station near Porta Stazione, about 400 yards from the town; omnibuses, 1 lira; carriages, one horse, 1 lira 25c.; two horses, 2 lire 50c. per hour. The hotels are in the centre of the town.

**\*Chief Objects of Notice.**—Town House, Broletto, two Duomos, Museum in Vespasian's Temple.

A healthy and busy city; capital of the province; seat of a bishop, &c. in a rich country, near the Mella. Here the Alpine Hills fall into the great plain of Lombardy, and offer many charming points of view. A naviglio, or canal, passes by it from the Mella, to join the Chiese, and helps to supply the seventy-two public fountains in the principal squares and streets; besides many private ones. The streets are narrow and arcaded, but there are many handsome houses and palaces. Brescia is nearly square, about 1 mile each way. Several buildings are conspicuous, among which are the *Torre dell'Orologio* (clock tower), the Broletto, &c. In the north-east quarter, on a hill, is the Torre di Pallata, or bell tower, a castle-looking pile.

"There are few towns in Italy (says Count Arrivabene) in which the summer and autumn can be more thoroughly enjoyed than at Brescia. The city itself is one of the cleanest in Lombardy; for it is provided with so large a number of fountains that there is plenty of water to wash the streets and houses. It is situated at the foot of a charming

cluster of hills, often mentioned in the verses of Catullus, together with the River Mella. All along the ridge of these hills, which are called *ronchi*, some very beautiful and even splendid villas have been built, some of them belonging to the nobility of the city, and dating as far back as the golden times of the Most Serene Republic of Venice, to which Brescia was once subject; others occupied by rich merchants, or *possidenti*, whose residences are designated by the humble appellation of *casini*. Nothing can be prettier than the effects of the setting sun, or the moonlight on the slope, on which stands Vespasian's Temple, now a museum.

\**Palazzo della Loggia*, or Municipio, is a richly-carved marble building, in the style of the fifteenth century, that is, a mixture of Gothic and Roman, by Formentone and Sansovino. It has pictures by G. Campi; and one representing the condemnation of the priest, Beccarelli, for his religious opinions, 1710.

The Bishop's Palace is worth notice.

Close to it is the *Biblioteca*, founded in the last century, by Cardinal Quirini, and containing about 40,000 volumes, with some ancient MSS., including the letters which passed between the Cardinal and his French correspondents, Aguesseau, Fleury, Montfaucon, &c.

There are also a collection of designs and models for the study of the fine arts, cabinet of natural history, and medals and some paintings. Among other curiosities is the Cross of Desiderius, the Lombard, ornamented with cameos.

The old brick *Broletto*, with its towers and battlements, built 1187-1213, offers some interesting examples of ornamented work, and has a painted ceiling by L. Gambara, a native artist. The *Torre del Popolo* is part of the original building. Several ancient inscriptions are let into the walls of the Monte di Pietà. Remains of frescoes may still be discerned on the houses in many streets—as Corso del Teatro, Corso di Mercanti, Strada di Gambara. The monument to the Defenders of Italy is new.

The *Palazzo Toschi*, now one of the Town Museums, is remarkable for a beautiful Christ, by Raphael, painted on wood; Thorwaldsen's Day and Night; Pampalone's Child Praying; and some other reliefs.

The older paintings, more especially those by Moretto, Romanino, and Gambara, are in *Palazzo Martinengo*, in Contrada San Gaetano, which was left as a legacy to the town. Admission to this and most of the Museums is 50c.; free on certain Sundays, 1 to 4. On other days 10 to 4, in winter, 10 to 3.

In the Cigola Palace Bayard was nursed by the ladies of the house (1513), having been wounded when Brescia was stormed by Gaston de Foix.

The old \**Duomo* (Duomo Vecchio), or cathedral, called the *Rotondo*, near the Broletto, is of stone and brick, and is one of the most remarkable

Italian monuments of antiquity. It was built between 660 and 673 by two Lombard counts, with the help of Grimaldi, King of the Lombards, and is an instance of their preference for the round style of architecture. Its outer walls are divided into twenty-four parts by well-modelled pillars, surmounted by a brick frieze of the simplest design. A peristyle of eight piers in the interior supports circular arches under the dome. "A splendid funeral mass, in honour of the memory of Charles Albert, was celebrated here in 1859 by the clergy (who rank among the most patriotic in Italy), in spite of the opposition of their Ultramontane bishop,"—*Arrivabene*.

It has a cupola, many old tombs, paintings by Moretto (a native) and P. Rosa, and the ancient crypt in the Chapel of S. Filastro. Close to it is the

\**Duomo Nuovo*, a round church of later date, and a good marble pile of the Corinthian order, begun 1604, and covered with statues, bas-reliefs, and other ornaments. The dome is by Vantini; many of the paintings and statues inside were the gifts of Cardinal Quirini and various families. A handsome monument to Bishop Nava is by Monti. They show the relic of the Santissima Croce, a copy, it is said, of the very cross which appeared to Constantine. There is also a curious poem in the Brescian dialect, which Sismondi notices as peculiar. The title is "Vers Bresa recitad da du Angel ac Caradar cho conduse en città i legiam per la Fabrica del Dom" (a Brescian verse recited by two angels to the carters who bring timber to the town for building the Cathedral). The "Prim Angel," or first Angel, begins thus:—

Omaga del Siôr che ghi tasta premura,  
Devidi terminada la sò Ciesa,  
Che'l pòe en premis da sta bela empresa,  
Mantignif bianch e ròs finché la dura.

And the "Second Angel" responds in the same style.

There are about forty more Churches, many of them decorated with frescoes and paintings of the Venetian and other schools, with several by native artists, as Moretto (at S. Clemente, Giovanni Evangelista, Miracoli, and Grazie Churches) and Romanino.

*Santa Maria dei Miracoli*, built 1487, has a richly ornamented front.

*Santa Maria delle Grazie*, which belonged to the Jesuits, has good frescoes.

*Santa Aya*, once attached to a convent, and the oldest here, is the site of the Temple of Saturn, and contains Titian's fine picture of the Woman taken in Adultery. *S. Bernardo*, of the fourteenth century, is on the site of the Temple of Hercules. *S. Domenico* has many frescoes.

*S. Nazaro*, rebuilt 1780, has a large and splendid altar-piece, by Titian, and Moretto's Coronation of the Virgin.

*S. Giovanni*, rebuilt on the site of one as old as the fourth century, contains many good specimens of Moretto and Romanino. *S. Clemente* is equally rich in paintings, by Moretto.

*Santa Eufemia* has frescoes by Gamba. One of Romanino's best pieces is at *Santa Maria Calchera*.

*S. Francesco*, of the thirteenth century, has a front in the Lombard style, or mixture of Norman, and the Byzantine, with a round window, &c.

*S. Salvatore*, behind *Santa Giulia*, an old half-mixed Lombard church, was founded by Desiderius, for his daughter Ausperga, the first abbess.

In the old church of *Santa Giulia*, in the Contrada dei Padri Riformati, in the *Museo Civico Età Cristiana* which contains a collection of mediæval remains, the cross of Sta. Elena (8th century) and weapons, also the Mausoleum of Marco Antonio Martinengo. Entrance, 60c.

The *Great Hospital*, founded 1447, has *S. Luca's* Chapel, painted by Romanino and Moretto.

The large *Theatre* is new and well built. The new *Cemetery*, or *Campo Santo*, by Vantini, outside the *Porta Milano*, contains tombs like the *Roman Columbaria*.

The *Museo Civico Età Romana*, open from 10 to 3, (50c.) is near *Piazza Novarino*, on the site of a Roman Temple, built A.D. 72, in Vespasian's time, and contains several inscriptions (some from the *Palazzo Lecchi*), bas-reliefs, pavements, pillars, altars, and statues; one of which is a noble bronze *Fame* or *Victory*, above 6 feet high, discovered 1826; a rival to the *Venus* of Milo.

Remains of an aqueduct, called *\*Aquadotto del Diavolo*, exist in the way to *Valtrompia*.

Brescia was the ancient *Britia*, on the northern branch of the *Via Emilia*, and capital of the *Cerromani*, in *Gallicia Cisalpinia*. It was colonised by the *Romana*, 206 B.C., ravaged by the *Goths*, &c., and taken by the *Lombards*, whose last king, *Desiderius*, was a native.

In 1849, after the rout of the national army at *Novara*, the *Brescians* resisted, for ten days, the legions of the ferocious *Haynau*. His revenge was so bitter that the *Austrian General*, *Prince Thurn* and *Taxis*, who was mortally wounded, bequeathed his property to the families of those who suffered for heroically defending the town. Their leader, *Tito Speri*, was hung at *Mantua*, in 1852.

The *Allied Sovereigns* spent two days here in June, 1859. *Louis Napoleon* was the guest of *Count Fenaroli*, using the same bed and table which the *First Consul* had used in 1796. Hither, also, *Colonel Türr*, of *Garibaldi's* staff, was brought to be nursed by the ladies of the family, after the indecisive battle at *Tre Ponti*, between the *Volunteers* and *Austrians*, in which two hundred of the former were put *hors de combat*, and *Türr* shot through the arm.

Among natives it reckons the famous *Arnoldo di Brescia*, a religious and political reformer, burnt at *Rome*, 1156; *Gambara*, *Moretto*, *Vincenzo* (or *il Bresciano*), the painters; *Tartaglia*, the mathematician, so named because he stammered, in consequence of his lip being cut in the siege of 1512.

*Brescia* was long celebrated for fire-arms, cutlery, sabres, &c., so that there is a proverb "*Tutta Brescia non armerrebbe un coglione*." *Monti* contrasts the two in the lines—

*Brescia adonosa d'ogni vill pensaro  
Piu che di ferro, di valore armata.*

The neighbourhood is populous, and studded with country seats and villages in every direction.

Rail, 15 miles, to *Iseo*, on the lake of that name; see page 40.

[Rail to *Cremona* (page 63) and *Pavia* (page 55):—

	Miles.		Miles.
Bagnolo .....	8	Pizzighettone .....	44
Verolanova .....	17½	Codogno .....	48
Olmeneta .....	26	Casalpusterleno .....	51
Cremona .....	32	Onpedaletto .....	55
Acquanegra .....	38½	Pavia .....	57½

From *Pavia* to *Placenza* (page 57).]

Leaving *Brescia*, we reach

**Bozzato (Stat.)**, population, 1,995, where the hills are left; followed by

**Ponte S. Marco (Stat.)**, on the *Chiese*, which flows from *Lake d'Idro* and *Val Giudicaria*. Here the hills again are approached. A little to the right is *Calcinato*, which was the head-quarters of *Victor Emmanuel* in June, 1859. To the left of this is a by-road, from which the famous plain of *Montechiaro* spreads out before the eye. *Villa Bonoris*, in *Montechiaro*, was the Imperial head-quarters, before the battle of *Solferino*, at the time of the celebration of the *Corpus Domini*.

**Lonato (Stat.)**, population, 6,536. An old town, not far from *Lake di Garda*. Here *Bonaparte* defeated the *Austrians*, 3rd August, 1796.

A beautiful road runs from *Lonato* round the *Lake of Garda*. From the top of a hill some of the most enchanting scenery of *Italy* spreads itself before the eye of the traveller. "At the southern extremity (says *Arrivabene*), amidst the blue waters, rises the *Island of Sirmione*. Its extensive gardens, its Roman ruins (said to be the remains of the *Villa Catullina*), and its high square tower, bearing the arms of the *Scaligeri*, are seen on the distant horizon. The town of *Desenzano* is distinctly beheld from the top of the promontory of *Lonato*, together with the whole of the picturesque borders of the lake, commonly called the *Riviera di Garda*." The effect is heightened when the rising sun shines on the snowy summits of *Monte Baldo*.

A short distance (4 miles) to the right of *Lonato*, on the *Mantua Road*, is **Castiglione delle Stiviere**, where the *Austrians* were finally beaten on the 5th August, 1796, and driven out of *Italy*. "It stands," says *Count Arrivabene*, whose paternal home was here, "for the greater part on the declivity of a beautiful hill *Monte Belvedere* erects its barren top over it, on the left. In the centre, the old *Gonzaga Castle*, once stained with the blood of the *Marquis Rodolph*, frowns above the houses, with its strongly built round towers.

A steep ascent, which the people of the town, in their sharp and lively dialect, call *La Rata*, leads to the elegant Piazza Fontana, adorned with lofty porticoes—the winter promenade of the *beau monde* of the city. Farther on, a large clean street, flanked by elegant palaces, conducts you to the Cathedral—a classic structure erected upon the square top of a small hill, which, from the building, is denominated the *Monte Chiesa*. Solferino is a short distance to the south-east, and from the summit of St. Peter's Church, Louis Napoleon beheld the field of battle on the eventful 24th of June, about 5 a.m.

Here is a convent of the Noble Virgins of Jesus, founded by the three sisters of Rodolfo Gonzaga, the father of St. Louis. The nuns are of two classes, the *Signore*, or ladies, and the *Oblate*, or women of the inferior classes, who attend to the household duties. It is not a monastic order, strictly speaking, for the nuns are not cloistered. They go out in couples, receive visits, even from gentlemen, and entertain their friends. In former times every novice among the *Signore* was obliged to prove her quarters of nobility, like the Knights of Malta, and even now the majority is composed of ladies of some of the best families of Lombardy, Venice, and even of France and Spain. The community still possesses a good deal of land; and it is famous for delicious cakes or *biscottini*, which enjoy a great reputation throughout Italy.

The *caffè* or *bottega* of Barzise is the place where the fashionables of Castiglione meet at certain times. The large churches were turned into hospitals for the wounded, after the battle of Solferino. Hundreds of them were collected in the Duomo, the Church of St. Louis Gonzaga, the Oratory of St. Joseph, &c. About 3 miles east-south-east of Castiglione is

**Solferino**, the scene of the great battle of June 24th, 1859; it stands among hills, the highest of which commands a view of a large part of Northern Italy. "From the top of a tower, called the *Rocca di Solferino*, and also the *Spia d'Italia* (i.e., the look-out or watch tower of Italy), and which was part of a castle belonging to the Scaligers, there is a prospect which extends from the Alps to the Apennines; Mantua; Verona, Ceresara, Bozzolo, Cremona and its broad plain, are distinctly seen; while the Lake of Garda is just visible in the heart of the Tyrolean Alps. Its geographical position has made it famous in the military annals of Italy."—*Arrivabene*.

The Austrians were nominally under the Emperor, but General Hess had planned the campaign. After calling in their garrisons, they had 140,000 men, all fresh, in two armies. Count Schlick led the right wing, designed to take Castiglione and Lonato; and Count Wimpfen the left wing, to march to Montechiaro. The ground was familiar to them, from having been their exercise ground since 1815. Their object was to outflank the French right, and cut them in two. On 24th June, their positions covered a parallel space of hilly ground, 12 miles by 9, between Lonato, Peschiera, Volta,

and Castiglione; the key or centre being *Solferino*, where the hills are highest and slope down to Mincio. They held almost the same position as Würmser in July, 1796, in his descent from the Tyrol. The allied forces extended from Dosenzano, on Lake Garda, along the western ridge of hills, from Lonato to Castiglione, bending back to Carpenedolo on the Chiase. The ground is covered with small farms and fields of 4 or 5 acres, divided by low stone walls. At two, before sun-rise, the allies began to move. Victor Emmanuel advanced on Pozzolengo with Benedek in front; Baraguay d'Hilliers, from Esenta to Solferino; M'Mahon from Castiglione on Cavarina; Niel and Canrobert in the plain, on Guidizzuolo and on Medole. The battle began about six. Their great object was to carry Solferino at any cost, and then by flank movement to beat the Austrians out of Cavarina.

Louis Napoleon and his staff were on Monte Fenile. The Tower Hill of Solferino was finally carried by General (afterwards Marshal) Forey, the Austrians under Stadion retreating to Cavarina, after a fierce and deadly struggle of many hours. At 2 o'clock, M'Mahon being out-numbered by the Austrians, was joined by Niel, from Medole, and assumed the offensive; at 4, Cavarina was carried and the Austrian Emperor left Casa Pastore, which was then occupied by Louis Napoleon. The retreat of the Austrians was made in a fearful summer storm of thunder, lightning, and rain.

The victory, splendid as it was, was bought by the loss of 12,000 killed, wounded, and missing, on the French side; and 5,500 on the Sardinian. Among them were 723 French officers, and 220 Sardinian. General Forey was among the wounded. The total loss of the Austrians was upwards of 20,000, besides thirty guns and some banners. They believed their position at Solferino to be impregnable, and boasted that they were certain to be in Milan in five days. The appearance of the field after the battle is described by Arrivabene.

The Austrians would not allow that they were beaten. Their first defeat was only an able flank march on the Adda; the second a well-conceived retreat on their positions within the Quadrilateral. With a month's rest, and under the real leadership of Baron Hess, they thought the disasters of Magenta and Solferino might be retrieved.

Victor Emmanuel's army at San Martino was opposed by Benedek's division, and had such hard work to keep ground, that Benedek told the Kaiser he would cut them off from the French by the 10th. Contraccania and other positions were taken and retaken three and four times over; at the fourth time Victor Emmanuel rode into the midst of his troops and said, "My children, we must retake San Martino and hold it, or we must make *San Martino*." In Italy, it is customary to remove on San Martin's day (*Martinsday*), and this sitting is called to "make *San Martino*."

The village was taken, but was retaken for the fifth time by the Austrians. Mollard's Sardinian division had lost one-third of its numbers; when it was reinforced by Aosta's brigade, despatched from the field of Solferino. The King cried out "Avvane alla carica" (to the charge), and after four hours' fighting San Martino was occupied, Benedek having received orders to retreat. In these battles, men of the first families in north Italy served as privates in the Royal army; members of the Visconti, Trivulzio, Pallavicino, Medici, Gradenigo, Borromeo, D'Adda, Corsini, Mosto d'Este, and other well known houses.

The line now follows a deep cutting, a tunnel, and comes suddenly in view of a splendid panorama of *Lago di Garda*, with Monte Baldo in the distance, and the Alps beyond. Then a viaduct, of fifteen pointed arches leads to

**Desenzano (Stat.)** Population, 4,320.

*Hotels:* Della Posta; Albergo Reale; Royal Mayer; Vittoria; Aquila.

A little port, with its old tower, looking on the Lake di Garda, and the Sermione point, where there are ruins of a palace of the Scaligers, now called the Grotto of Catullus.

Steamers to Riva, at the head of the lake, in Tyrol, in 4 hours. (See page 64.)

Omnibuses to the town. Its vino santo is worth tasting. Salò was occupied by Garibaldi on the 18th June, 1859, when the *Francis Joseph*, an Austrian steamer, was fired into and sunk. She had been ordered to steer to this side of the lake, at the moment a Piedmontese battery had arrived, Garibaldi ordered the officers in command to send her a warm salute. It was so well done, that two round shot soon smashed her stern; and as she was about to retreat, a well-directed hand grenade, falling on board exploded the magazine, and in a few minutes she was in flames. Before the *Benedek* could be sent from Peschiera to help her, she sank, with the loss of nearly all on board.

**San Martino della Battaglia (Stat.)**, near the frontier of Venetia, marked by the Mincio, which flows out of Lake di Garda, and is crossed by a high level bridge.

**Peschiera (Stat.)** Population, 2,890. It had a castle of the Scaligers. This is a port on the Lake di Garda (steamboats to Riva, at its head, in 4 hours), and a strongly fortified position; which made one of the *Quadrilateral*.

**Castellnuovo (Stat.)** was burnt and almost destroyed in 1848, by the Austrians, in revenge.

**Somma Campagna (Stat.)**, from which the line runs across the Adige to the Porta Nuova station, and thence to the Porta Vescovo (the principal) station, at Verona.

**VERONA (Stat.)**, styled "la Degna," or Worthy.

Population (1889), 68,741. Here the Brenner rail falls in, and a branch goes off to Mantua.

*Hotels:* Grand Hotel de Londres, and Dependence; Hotel Royal des Deux Tours. The largest, Grand Hotel Colombe d'Or. Well spoken of.

*English Church Service* in the Hotel des Tours.

*Buffet* at the station.

*Railway Stations.*—Porta Nuova,  $\frac{3}{4}$  of that of Porta Vescovo,  $1\frac{1}{4}$  mile from the city.

*Conveyances.*—Omnibuses. Cabs from fares, 1 lira for two persons; the course  $1\frac{1}{4}$  lira per hour; cittadini, carrying four p 2 lire, 50c. Tramways through the city; station to station.

\**Chief Objects of Notice.*—Amphitheatre; del Erbe; Piazza dei Signori; Scaligeri Cathedral; Paintings by A. Veronese, P. nese, Brusasorci; Juliet's Tomb; Roman Architecture, by Sammicheli.

An old, middle-aged looking city, former Austrian head-quarters, seat of a bishop, standing on a bend of the swift Adige, at the foot of the Tyrol Alps, in a picturesque spot. The river divides it in two, the part, to the east, being called Veronetta. of the streets are wide; the best are Corso (and Corso Vittoria Emanuele, leading to Stuppa).

Verona being built on the sides, and at the foot of a theatre of hills, it happens that the floods come down the low lying parts town are put under water. The walls, begun by Theodoric, the Goth, whose favourite seat were strengthened by ancient towers, bastions with five gates, built by Sammicheli, in the thirteenth century. Most of these are gone. Verona is now strongly defended by the number of forty-four, erected on every point, by the Austrians, who made it one of their Italian possessions, while they held Lombardy down to 1866. With Peschiera, Mantua, and Legnano, it constituted the famous *Quadrilateral*, out of which it was said no army could get without defeat.

It is remarkable for its Roman remains; as for the (pretended) Tomb of Juliet, every reader of Shakespeare knows, died victim to the contests of the Montecchi and Capuletti, or Montagues and Capulets—

"Two households, both alike in dignity,  
In fair Verona, where we lay our scene,"  
The tomb is shown at an inn, or osteria, belonged to the Capulets.

Verona at one time ranked second to Rome, its remains of ancient buildings, and was, as the bulwark of Upper Italy, by Odoacer, doric, and by King Pepin and other descendants of Charlemagne, who occasionally resided here. Odoacer was defeated by Theodor "Dietrich" of "Bern," as the place is called the Nibelungenlied.

Besides Catullus and others, it gave birth to well known painters, who are usually described as natives of the city—Paolo Veronese (or Callot) who lived between 1532-88, and whose chief works are at Venice, marked by a florid style and brilliant colouring. The other, Aless. Verone-

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ance; Hotel Royal des Deux Tours. The largest,  
Grand Hotel Colombe d'Or, Well spoken of.

who lived between 1532-88, and whose chief works  
are at Venice, marked by a florid style and bril-  
liant colouring. The other, Aless. Veronese (or

archi, his family name, or Orbetto, because he d a blind father), lived from 1580 to 1648, and lnted in a mixture of the Lombard, Roman, and anietan schools; he is equally noted for his fine louring. His best pictures are at the Miseri- rdia and S. Stefano, in Verona.

Another native was Sammicheli, or Samicheli, e first military engineer of his day (died 1559), o constructed the fortifications, some of which e yet visible. Among them may be noticed the rta Nuova, on the right of the Adige; the tower S. Angelo on the left, and the Spanish bastion; t his best work is the Porta del Fallo, or \*Porta uppa, of rusticated Doric, which, though im- rfect, is reckoned a very excellent performance. e was the architect of several Palaces and other ildings here.

In the Northern part of the town are the umphal arches, as the \**Porta de' Borsari*, in orso Cavour, a Roman relic, built about 252-55, in e Emperor Gallenus's time, by Vitruvius, in the rim of a noble arch, with small arches above; orta del Foro Giudiziale; Arco de' Leoni (imper- ct); and the site of a fourth (close to Castel ecchio), a work of Vitruvius, in honour of the avi family. The old three-arch *Bridge* at this int has a very wide arch, not in the middle of iver, but on one side; it is 130 feet span, and ses 40 feet, and was built by Can Grande, the ond Scalliger.

*Piazza Brà*, now *Piazza Vittorio Emanuele*, has tatus of Victor Emmanuel II.

But the \**Amphitheatre*, in *Piazza Brà*, is the at attraction of Verona, and ranks only second to e Roman Colosseum. Its external wall is entirely ne, except four arches, and the parts above them; t the inner circle, with the concentric benches, arcses, and the parts about the arena, are nearly rfect. An annual sum is devoted to keep it in pair. It is pierced by seventy-two Doric arches, upported by pilasters, in each of the three storeys, ading into the passages, or vomitoria. Outside l it was an oval, 500 feet by 404 feet, and 98 feet gh. The arena is 242 feet by 146 feet. A theatre rmerly stood in the midst, over a reservoir. hen a fête was given to Francis I., its forty-five adinal, or rows of steps, accommodated 50,000; nd on 18th November, 1866, the King was ceived by 70,000 assembled here. At each end e long axis is a principal doorway, with a llustrade above. It was built of brick and great arble blocks, and completed in the reign of loletian, about the end of the third century, and is tolerable preservation. Entrance 1 lira; Sundays ee. Near this is the theatre of the *Accademia lharmonico*, built in the last century, by Count ompel, having an Ionic portico (after Palladio), namented by inscriptions and bas-reliefs, belong- g to the *Museo Lapidario*, by Maffei, author of *Verona Illustrata*, whose bust is placed over it.

Among private seats or Palazzi are the following: *Museo Bevilacqua*, of rusticated Doric and Corin- l (but unfinished) with a rich frieze. This is r Sammicheli, and contained many remains of

antiquity, the best part of which is at Munich. It is intended to be used as a museum.

*Palazzo Canossa*, built for Bishop Canossa, by the same architect, 1528; a rustic basement and Corin- thian pilasters.

*Palazzo della Gran Guardia Antica*, now a corn market, near the *Municipio*, in *Piazza di Brà*; a square building facing the amphitheatre, which might stand for "an open place in Verona," in Shakespeare's play.

*Palazzo Pompei alla Vittoria* (now the *Museo Civico*), by Sammicheli, in the fluted Doric style, with one range of arched windows. The pictures are chiefly of the Veronese school. There are also antiquities. Entrance, 1 lira.

*Palazzo Vergt*, by the same, on an arched base, with fluted Doric pilasters.

*Villa Giusti*, in Veronetta, has fine gardens, and commands an excellent view over the city. It is reached by steps and inclined planes. Here are cypresses nearly 130 feet high.

At the brick *Palazzo dei Maffei* or *Trezza*, in *Piazza delle Erbe*, Maffei, the poet and antiquary, was born. It has a good spiral staircase. Fres- cos on the houses in this square.

The Rotari and Gazzola families have collec- tions of painting and virtù. At the *Palazzo Ridolfi* is a curious painting by Brusasorci, of the Proce- sion of Clement VII. and Charles V., when the Emperor was crowned at Bologna.

On the \**Piazza dei Signori* stands the Scaligers' old picturesque castle, now *Palazzo del Consiglio*, or *Basilica*, built by Fra Giocondo, a native monk of the fifteenth century, after designs by Sansovino, and having a façade ornamented with bronzes, statues, and marbles. It was restored 1873 as the *Town Hall*. The best bronze is an Annunciation, by J. Campagna; the statues are those of eminent natives, as the younger Pliny, Cornelius Nepos, Catullus, Maffei, &c. A former Town Hall adjoins it.

In the same square are the Law Courts (*Palazzo di Giustizia*) of the sixteenth century, and the Scaligers' brick Campanile, 300 feet high. "The lower part is absolutely plain and solid; the upper storey of the square being pierced with one splendid three-light window in each face, above which is a boldly projecting cornice, marking the roof. On this is placed an octagon two storeys in height, which, with the cornice, is as graceful as anything of the kind in Italian architecture."—*Ferguson*. A statue of Dante was placed here, 1865.

In the picturesque \**Piazza delle Erbe*, or vegetable market, adjoining, is another old building, the *Casa del Mercanti* (1301), or Exchange, with a statue of the Virgin, an ancient Fountain, and the pillar of St. Mark, a block of Verona marble. This *Casa* was rebuilt by Pompei; it has an eight-column portico, and is 100 feet long. Tower of the *Municipio*, 270 feet, fine view. East of the *Piazza dei Signori*, near a small church, *S. Maria Antica*, is the \**Mausoleum* of the Scaligers, who formerly ruled over the town. It is curious for the antique taste of its monumental



effigies on horseback, and with its pinnacles, statues, pyramids, bas-reliefs, &c., is something like an elaborate Gothic cross in style. One of the best monuments is that by Bonino da Campiglione of Can Signorio, who murdered his two brothers, and is here duly supported by figures of Charity, Faith, &c. Another belongs to Can Grande (*i.e.*, the Great Dog), the friend of Dante, who refers to him as the

"gran Lombardo

Che in su la Scala porta il santo Uccello," *i.e.*, the ladder and eagle, which figure in the family arms, on the beautiful trolleys. The fretwork and small statues look quite fresh; the stone coffins are suspended in the air. A third monument is dedicated to Bartolommeo, in whose reign Romeo and Juliet lived.

The year 1303 is fixed by the Veronese as the date of Juliet's story, of which they seem very tenacious. Luigi di Porta, of Vicenza, was the first who gave it a connected form in his novel of "Giulietta," published 1535. In his preface he says it was told him by one Peregrino, "an archer of mine, a pleasant companion, and like almost all his countrymen of Verona, a great talker."

The red marble *\*Tomb*, certainly not the genuine one, though it may cover the lovers' grave, is in the wild and desolate conventual gardens of the Orfanotrofo, facing the river and railway, once a cemetery; "a situation," says Byron, "appropriate to the legend."

Of the old Palace of the Cappaletti, marked by a cappello or hat, with its uncouth balcony and irregular windows, there is only a gateway in the Via Capello, near the Piazza Erbe.

'And shall I sup where Juliet at the masque  
Saw her loved Montague.'—*ROCKE'S Italy.*

Of the forty Churches, the

*\*Duomo*, or Cathedral of Santa Maria Matricolare, is a Lombard-Gothic structure, in brick and Verona marble, partly built 1453-73, but in part as old as the eighth century, with round and arched windows. Its circular apse is ornamented with tall slender pilasters, out of all proportion, according to the usual standard; and it has a profusion of figures carved on its front, including two of Charlemagne's peers, Roland and Oliver, and the Adoration of the Magi, with a porch rising arch over arch, adorned with large griffons. Within is a fine Assumption, by Titian; a bronze Crucifix in the choir, by Sammicelli; another by Bellino, in St. Nicholas Chapel; also, the tomb of Pope Lucius III. (who died here 1185); another of Branchini, a rich native; a library with some valuable MSS. in the Chapter House. One monument is a Roman relic, bearing that of Julius Apollonius and his wife. Its Baptistery, called *S. Giovanni in Fonte*, has a large old font, and Farinati's Baptism of Christ. At the Bishop's Palace are paintings by Brusasorci, a Veronese artist.

*\*S. Zenone Church*, or *Zeno Maggiore*, built 1045-1173, is another fine specimen of the Lombard style. There is a descent to it of eleven steps, and a rise inside of sixteen to the altar; below which is an ancient *Crypt*. It has bronzed gates

and curious ancient carvings in the portal; and the tombs of the saint, of King Pepin (its founder), and A. A. Valerian; with old frescoes in the *Cloisters*, and A. Mantegna's Virgin enthroned, &c. Its pleasing campanile is of the twelfth century, and the cloister is elegant. At the west end is a red porphyry *tazza*, 9 feet diameter. "This beautiful church shows traces of the same style of decoration as is exhibited in the apse of the cathedral; pilasters being used here as slight as those, but so elegant and so gracefully applied as to form one of the most pleasing decorations of the style."—*Fergusson*.

*S. Bernardino* has a chapel (*Cappella Pellegrini*) which is one of Sammicelli's best works; being a decorated rotunda, 30 feet across, 64 feet high, of fine bronzo stone, that is, of hard stone which sounds like bronze.

At *Santa Anastasia*, a good specimen of Italian pointed Gothic (1260-1307), are frescoes said to be by Giotto, and others by Michele da Verona and Pisanello; with a cinque-cento altar-piece, a beautiful pavement, &c. In front, statue of Paolo Veronese, 1888. At the *Capuchin Church* is a Dead Christ, by A. Veronese, one of his best works. At

*S. Stefano*, in Veronetta, is a work by P. Vecchio, with one by A. Veronese, the Passion of the Forty Martyrs; and at the Misericordia Hospital, another, the Descent from the Cross. This church was rebuilt by Theodorici.

*Sta. Maria della Scala*, built 1324, by Can Grande, has Maffei's tomb.

*S. Helen's Church* contains the Virgin and Constantine, by Brusasorci.

*Santa Eufemia* has Brusasorci's David Playing on the Harp, and Moses with the Two Tables of the Law, and B. de Moro's St. Paul; also some of the best specimens of Caroto, another native artist.

Several of the churches are old; for example, that of *S. Nazaro e Celso*, in Veronetta, the Monastery of which, with its old wall paintings and galleries, was of the seventh century. *SS. Siro e Libera* was built by Berengarius. *S. Corona* is a Lombard brick. *S. Lorenzo* is Gothic.

*S. Fermo Maggiore*, mostly built 1313, is partly in the Lombard style, with pointed windows. It contains several ancient paintings of the twelfth century, Riccio's Torre or Turriani Mausoleum, and tombs of the two Brothers Allighieri, descendants of Dante.

*Santa Maria-in-Organo*, at Veronetta, begun, 1542, by Sammicelli, has a façade of columns and pilasters. It contains a St. Bernard beaten by Devils, by L. Giordano; Guercino's Guardian Angel; and A. Veronese's St. Francis; with various specimens of *trattatura* or inlaid work, by Fra Giovanni, of the fifteenth century.

*S. Giorgio in Braida*, by the same architect (the body, by Sansovino), has two good pictures by A. Veronese; one, the Martyrdom of St. George. Also, the Miracle of the Five Thousand, by Farinato; Brusasorci's Manna; and the Baptism of Christ, by Tintoretto. The Palazzo Pompei, on this side of the town, is by Sammicelli.

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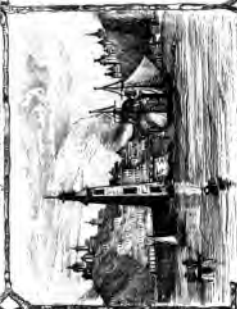


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The interior of *S. Tommaso Cantuar* (i.e., Thomas à Becket) is another work of Sammicelli. It contains an altar-piece by Girolamo dai Libri.

*Santa Maria della Vittoria* has a Descent from the Cross, by P. Veronese. *S. Paolo di Campo Marzio* was built by Pompei.

The Church of *Madonna di Campagna*, at the village of San Michele (tramway), is a beautiful colonnaded rotunda, by Sammicelli, but eight-sided within, and surmounted by a large dome.

The *Lazzaretto*, by Sammicelli, is an immense space, 728 feet by 357, surrounded by a wide arcade on pillars, and having a round chapel in the middle. It stands 3 or 4 miles from Verona, and is turned into a powder magazine.

A *Cemetery*, in the Campo Marzio, outside Porta Vittoria, laid out by Barbieri, 1832, is 600 feet square, within a colonnade, and is one of the best in this part of Italy.

Statue of Garibaldi (by Bordoni, 1887), represented on horseback, in the Piazza dell' Indipendenza, adorned with gardens, in which is the *Post-Office*.

Calderari is the architect of the Seminario for Priests and of the Casa Cocastelli. The Collegio de' Fanciulli (for children) is the work of Malacarne, 1822.

The ancient *Chapter Library*, annexed to the Cathedral, contains 16,000 volumes, and 540 MSS., some as old as the fourth century, among which are several poems by Dante. It was here that Petrarch discovered Cicero's Epistles and Familiars; and Niebuhr, in 1816, the Institutes of Gaius, a Roman lawyer of the time of Antoninus Pius. The latter MS. is a palimpsest, consisting of 127 skins of parchment, on which the four books of Gaius had been first written; these were washed or scraped out by the monks of a later day, and re-written with the Epistles of St. Jerome (one portion has been used twice over). In this condition the original, with all its erasures and abbreviations, was made out, and first published in 1820.

Six *Bridges* cross the Adige, besides the one (closed) near the old Castel Scaligeri. That of di Pietra, or Ponte della Pietra, built by Fra Giocundo, which has two Roman arches in it, leads to the barracks on the site of the Castel and Church of S. Pietro, in Veronetta; this castle was occupied by the French, 1797, after a hard struggle. From it and from Castel Felice bastion, behind it, there is a fine prospect of the country around, as well as from the *Giardino Giusti* on the east of the city. Below Castel S. Pietro, near the bridge, are remains of a Roman theatre.

Some traces are seen of the old wall of Gallienus.

Pindemonte, the poet, and Isotta Nogarolo, a learned lady of the fifteenth century, were natives of Verona, besides those already mentioned. A modern name is Aleardi, the poet, author of "Arnaldi di Koca," born 1814.

**Steam Tramway to Cologna Neneta, 25½ miles**, passing through San Michele, San Martino, Caldiero (mineral baths), and Lonigo, running part of the way parallel with the line to Vicenza. At Garzagnano, in the hills, belonging to San Grande, Dante wrote part of his *Purgatory*.

At Ronca and Bolca, many fossil shells, fish, and plants have been found in the limestone formations. Ponte della Viga, in the mountains, is a natural bridge, 100 feet span.

Among the products are gloves, oil, and wine. The silk trade used to employ 10,000 hands.

A Congress was held here, 1822, by the principal powers, at which the Emperors of Austria and Russia, and the Kings of Prussia, Sardinia, and Naples, were present, but no British minister appeared, though Wellington was sent unofficially. It decided on allowing France to send an army into Spain in behalf of the old monarchy. Lord Broughton, in his *Italy*, describes a concert given to the Allied Sovereigns, in the amphitheatre, on this occasion, and how Alexander took pains to ingratiate himself with the people, by "rambling" about in pretended incognito; a *legion of spies* hovering around him all the time.

Excursions to Chloggia, by a line which proceeds via *Dossobuono*, *Legnago* (page 48), and *Badia* to Rovigo, 56½ miles; and thence to Chloggia (pages 87 and 89) on the coast.

The route to Vicenza is through a fertile plain, where the vine is twined round the mulberry trees. It is bordered on the north by hills cultivated to their summits, behind which are the Alps dividing Italy from the Tyrol. These hills are chiefly limestone, yielding good red and other marbles. The Euganean Hills are to the south.

**San Martino (Stat.)** Next Vago-Zevio, and

**Caldiero (Stat.)** The Roman *Calderium*, so called from a sulphur spring, over which a bath was built in the year 1 A.D. Here, near Cerea, the French were defeated by the Austrians, 12th November, 1796, who occupied the heights under Alvinzi. Bonaparte withdrew to Verona and wrote a desponding letter to Paris, but on the 14th he marched out and turned their position at Arcole. In 1805 a battle took place here between Massena and the Austrians under Prince Charles.

*Colognola*, opposite, was the seat of Count Alessandro Pompei, the builder of the Exchange at Verona. Soave Castle stands on a hill near this. At a spot near the Roman way on the Cenera plain, about 5,000 coins (now in the Verona Museum) were found 1877. They are of the time of Diocletian, Aurelian, Probus, &c., and made of an alloy called billon.

**S. Bonifacio (Stat.)** It gives name to a family whose old tower here serves as a campanile to the Church of Villanuova. At **Lonigo (Stat.)** is a handsome Church, 230 feet by 99 feet, having two west spires and an octagon tower. Piazza del Cavalli is the site of a Castle.

[Down the Alpone, 3 miles south, is the famous village of

**Arcole** in a marshy spot, where it joins the Adige, intersected by causeways, one of which leads to the Bridge now marked by a pillar. Along this Bonaparte advanced 15th November, 1796, to surprise the Austrians under Alvinzi. Two battalions of Croats and Hungarians with artillery defended it. The French twice attempted to storm it amidst showers of grapeshot and musketry; and a third time Bonaparte headed them with a standard as far as the middle of the bridge; they were repulsed, and he himself was thrown into a pond and nearly lost.

On the 16th the French again attempted to carry the bridge, only to be driven back with immense loss, especially of officers. They attempted it again the next day without success; but Augereau having by a flank movement taken the village once more, Alvinzi retreated on Montebello, with a total loss of 8,000 in killed and prisoners. Further down the Adige are **Valdiera** and **Legnago** (Stat.), on the Verona-Rovigo line, a fortress and market town.]

**Montebello** (Stat.), a town not to be confounded with another Montebello, near Voghera, which gave Marshal Lannes his title. Lannes, however, was with Bonaparte at the bridge of Arcole. A fine prospect of the Berici Hills, a volcanic range, opens out, on one of which is an old ruined castle of the Montecchi family—the Montagues of Shakespeare. **Rivoli** (battle of 1797) is up the Adige (page 64).

### VICENZA.

Called "Antica," or the Ancient.

Population, 27,694, with suburbs, 40,000.

*Hotels:* Roma; Tre Garofani; Due Mori.

Tram to Veldagno and Recoaro (page 50).

\**Chief Objects of Notice.*—Teatro Olimpico and many palaces, by Palladio; Duomo, Madonna del Monte; Villa Capri. Paintings by P. Veronese, Bassano, &c.

The ancient *Vicentia*, of which the Consul Aulus Cæcina was a native, founded as far back as B.C. 392, in a hilly and fruitful spot. It is the seat of a provincial government, &c., is of a regular shape, and about three miles round, with narrow, arcaded, winding streets, surrounded by a double wall, and traversed by the Bacchiglione and another mountain torrent, which frequently do harm by their inundations. Of six bridges, the best is the Ponte delle Barche, or di S. Michele, remarkable for the size of its single arch and the beauty of its marble parapets, in allusion to which they have a saying here—"Buy a river, or sell the bridge."

"Near Vicenza the white villages and gaudy summer-houses, and battlemented walls of gardens, crown the summits of vine-covered conical eminences, hardly to be called hills. The immediate approach to the city is through a suburb of detached villas; but the general effect is much more pleasing than the individual examination of

these Palladian abodes, where mansions of porticoes and pediments, with an approach between sculptured pilasters, surmounted by statues of gods and heroes, are frequently found to be in a cabbage garden, enclosed by four dead walls."—**LORD BROUGHTON'S Italy.**

Vicenza was the native town of the famous architect, *Palladio* (1518-80), the author, with Scamozzi (another native), of many of the numerous private mansions or palaces, some of which have never been completed; so that on the whole the general appearance of the town is unequal. His buildings are in the Classical, as distinguished from the Gothic style, well proportioned, and usually having a front of two architectural orders. His statue, by V. Galassi (1859) stands near his house in the Corso.

The best work of Palladio is the \**Teatro Olimpico*, in a narrow lane, so called after the Olympic Academy, one of the oldest institutions in Italy, at whose cost it was erected, though not finished till 1584, after the architect's death, by Scamozzi. He took for his model the ancient theatres, which were semicircular. His, however, is semi-oval, 96 feet by 45, with a triumphal arch (in honour of Hercules) like the entrance to a town. This is the proscenium, a place for the spectators, who sat on fourteen rows of steps, at the top of which is a tribune or balcony on pillars, 16 feet high. It holds about 2,400 persons, but is seldom opened except for balls and concerts in honour of great personages; for instance, in 1855.

From the *scena*, or *faciata* itself (at the centre), seven avenues or streets stretch across the stage, in which are seen fronts of houses, temples, &c., carved in relief, and adjusted according to perspective. All this is styled mere gingerbread and trumpery by some architects, though it was greatly admired at the time. Part of the façade not occupied by the proscenium is decorated by Corinthian columns, supporting an attic, with many statues, of which there are ninety-five in all. The first piece acted in it was "Edipus," translated for the occasion by the patrician Giustiniano, and acted by L. Grote, a blind poet of Adria.

Among the Palazzi worth notice are two public ones. That called the Basilica, or \**La Ragione*, used as a town-hall, is on the fine square or Piazza de' Signori. It is a Gothic edifice (with a tower 265 feet high), improved by Palladio's loggia and double portico. It is one of his most successful designs, "being the only instance, perhaps, in which an addition of that age and style has improved a building of the Gothic period."—*Fergusson.*

Opposite this is the *Palazzo del Capitano*, or *Prefettizio*, of the composite order, also by Palladio. Here are some good works, as a portrait by Vanduyck, a Virgin, and another picture by P. Veronese, St. Joseph and St. Catherine, and the Adoration of the Magi, both by M. Figolini, and Bassano's St. Rocca healing the Plague.

Near the last, and on the same side, is the *Monte di Pietà*.

The *Piazza del Isola*, where the two streams unite, is large, but the buildings are not remarkable.

Notable works of Palladio are—*Palazzo Porto-Barbaran* in Via Porta. "The Barbaran Palace perhaps shows Palladio's style to the best advantage. The proportion of the orders one to another is good, so is that of the solids to the voids; and the whole has a palatial, ornamental air, and with as little false decoration as is perhaps compatible with the style."—*Ferguson*.

Also, the *Palazzo Franceschini*; *Palazzo di Porto*, or *Cù del Diavolo*, in Piazza del Tello, now the Seminary Library; *Palazzo Valmarano*, with its colossal pilasters; *Palazzo Thiene*, a large rusticated but unfinished structure, now the Banca Popolare; *Palazzo Trissino dal Vello d'Oro*, near the Porta di S. Bartolommeo, on the north side of the city. This last was one of the earliest of Palladio's constructions.

Another *Palazzo Trissino*, in Via del Giudeci, near the Corso, is by his follower, Scamozzi; and the *Palazzo Cordellina*, now the Elementary Schools, by another follower, Calderari, and a native of Vicenza, like his predecessors. In the Corso, near Porta di Verona, is Palladio's house. That of Pigafetta, the companion of Magellan, is near the Basilica, in the half-Venetian style of the fifteenth century (1481). Under the windows are carved roses, and the motto, "Il nest Rose sans Espine." The Palazzo del Conte Schio differs from other palaces here in being in the full style of Venetian Gothic.

"Vicenza is a city dear to all admirers of the Renaissance style, not only as being the birthplace of Palladio, but as containing by far the greatest number, as well as the most celebrated productions of his genius. Strange to say, however, it is not in Vicenza that these can be studied to the greatest advantage, as, unfortunately, most of them are of brick, concealed under stucco, and are constructed with wooden architraves, and all the shams we blame so much in the architecture of the present day. The city, too, is now sunk into decay, and most of its palaces are deserted, so that the buildings themselves have an air of shabbiness most destructive of architectural effect; and are, in fact, better studied in drawings."—*Ferguson's Architecture*.

About forty Churches still remain here; many, of course, of inferior class. Specimens of Mortagna, Andrea Vicentino, and other native artists are abundant.

The *Cathedral* is a large, fifteenth-century, Gothic church, with a crypt chapel under the choir, which is ascended by twenty steps. It contains some of the best works of Zelotti.

At the *Santa Corona* are—a fine Adoration of the Magi, by P. Veronese; a Descent from the Cross, by Bassano, a native; a beautiful Baptism of Christ, by G. Bellini; and (over the porch) Christ crowned

with Thorns, by Tintoretto, a rich composition. It contains some old Gothic tombs, and mosaic work at the high altar.

*S. Micheli's Church* possesses a Tintoretto also, St. Augustine Healing the Plague.

At *S. Bartolommeo*, a Descent from the Cross, by Buonconsiglio, and the Adoration of the Magi, M. Figolino.

At *S. Biagio*, The Flagellation, by Guercino.

At *Corpus Domini*, the Descent from the Cross, by J. B. Zelotti.

At *Santa Croce*, the same subject, by Bassano; and Paul Veronese's Dead Christ, in the sacristy.

At *S. Rocca*, Healing the Plague, by G. Bassano, a fine specimen of this artist.

At *Santa Maria de Campagnano*, pictures by the same master, and Pordenone.

*S. Lorenzo's* old Gothic church, which had become a magazine, was restored in 1836. It has a fine porch, and several monuments, amongst them Mortagna's.

The new *Pinacoteca* is in the Museo Civico, in the Palazzo Chiericati, a vast building, by Palladio, with an arcaded façade of Doric and Ionic columns, restored in 1855. It contains several pictures, the best of which are—a Holy Family, by P. Veronese; a Madonna, by Guido; a Magdalene, by Titian; a half figure, by A. Carracci; Christ and the Virgin on the Throne, by Bassano; portraits by Bonifacio, Giorgione, &c. An Assumption, by an old Venetian painter, Maestro Paolo, is dated 1333. But the most remarkable picture is the copy of Christ and St. Gregory I., of P. Veronese, which was the chief attraction of the Madonna del Monte (church down to 1848, when it was cut to pieces by the Austrians; it was afterwards patched together, and placed here. The original is in the monastery of Madonna del Monte (see below). Here also are the MSS. and architectural drawings of Palladio and his disciples; with cabinets of natural history, &c.

At the *Public Library*, or Biblioteca Bertollana, open daily, are 30,000 volumes and 300 MSS., including a Latin Bible of the thirteenth century, and rare copies of Italian and other classics.

Outside the Porta del Monte is a triumphal Arch by Palladio, whence a covered arcade of 180 arches, half-a-mile long, terminated by a staircase of 200 steps, conducts to the entrance of the

*Madonna del Monte*, a famous convent or pilgrimage, on Monte Berico, whence there is a splendid prospect as far as the Adriatic. Among the paintings is B. Mantegna's Adoration of the Virgin.

On the top of a grassy knoll is the celebrated Rotonda, or *Villa Palladiana*, a round building, first built by Palladio, for the Marquis Capri, and often imitated; as at Lord Bexley's seat, at Foot's Cray, and at Chiswick. "It is a square of about 70 feet each way, with a recessed portico on each face, of the Ionic order, and enclosing a domical apartment, of 30 feet diameter in the centre. It is, perhaps, the most classic and temple-like design ever applied

to domestic architecture. There is a charm about it which it is impossible to deny."—*Fergusson*.

The Roman remains at Vicenza are but few. Fragments of a theatre, supposed to be of Augustus's age, and of a palace, are seen in the Pigafetta and Baptistelli Gardens. Three arches of an aqueduct remain at the village of Olbia.

Outside Porta del Castello is an ancient church tower. The Cemetery, on the Treviso side, contains a monument to Palladio, by Count Velo.

Vicenza was bombarded for eighteen hours by Radetzky in 1849, and forced to capitulate.

Besides the natives already named, it reckons the priest, Fra Giovanni, who attempted to bring about a general peace in a great meeting, held near Verona, 1233, which ended in burning six heretics; and Zanella, the poet, author of "Psiche."

Among other spots to visit are the Labyrinth, or Grotto del Cavoli; Barbarano, the Hills of Bretto, &c. Excursion by rail through **Dueville** and **Thiene** to **Schio**, 15 miles on the Trent Road. From Schio there is a short line to **Arziero** through Rochette, and another of 3 miles to **Torre**. From Arziero, the German settlers, called *Sette Comuni*, and Val Sugana may be visited.

Rail from Vicenza to **Treviso** (p. 88), passing through **Cittadella** and **Castelfranco**, the birth-place of **Giorgione** (died 1511). Rail from Cittadella to **Bassano** (pop., 14,525), on the Brenta (p. 53), from which Murat got his title of Duke; and 12 miles east of this is **Possano**, the birth-place of **Canova**, containing casts of his works.

Steam Tramway, 19½ miles, from Vicenza to **Valdagno**, where a carriage can be obtained for the chalybeate baths of **Recaro**, beautifully situated among Dolomite mountains, with good hotels and capital arrangements; much frequented.

The country between Vicenza and Padua, down the Bacchiglione, is flat, but well cultivated; the line passes two short tunnels. The only stations are

**Lerino**, **Pojana di Grafton**, and **Mestrina**.

The station at Padua is outside Porta di Codalunga, at the north side of the city.

### PADUA (Stat.),

Or "Padova la Forte" (The Strong), as the Italians style it.

Population, 72,174. In 1816 the population was only 25,000.

*Hotels:* Fanti Stella d'Oro (Golden Star); Croce d'Oro (Golden Cross).

*Café:* Caffè Pedrocchi, a noble building, including a casino, or assembly room, and cased inside and out with marble; table d'hôte. Good Morselle mutton, salt-tongue, and focaccia, or sweetmeats.

*Conveyances.*—Rail to Vicenza, Ferrara, Bologna, Verona, and Venice. Railway Station half a mile from the town. Omnibuses, 80 cents.

\**Chief Objects of Notice.*—Palazzo della Ragione, Duomo, S. Antonio, Scuola, Titian's frescoes, Giotto's frescoes at Madonna dell' Arona, S. Giuliana, Antenor Sarcophagus, Livy's Grave, University, Petrarch's portrait, Pappafava Palace.

*Paintings*, by Giotto, Da Zevio (or Altichiero). Mantegna, and others of the Padua school. *Sculpture*, by Donatello and Riecio. *Architecture*, by Falconetto.

A fortified city; capital of a province; seat of a Bishop, University, &c.; in a fertile part of the Bacchiglione. It is a very ancient place, called *Patavium*, by Livy and Virgil, who assert that Antenor founded it, and planted his Trojans here.

"Hic tamen ille urbem *Patavi* sedesque locavit  
Teucorum, et genti nomen dedit armaque fixit Troia."

Livy, who is claimed as a native, was born close by at Abano (page 89), under the *Euganean Hills* to the north, 1,890 feet high. When Attila plundered it, 452, the people dispersed and built *Venice*, which had no existence till that date. It was again restored by Narses, the general of Justinian, after defeating the Goths; later, it was an independent republic, except when Ezzelino di Romano, or the Carrara family, had rule; but being taken by Venice, 1403, it thenceforth became subject to the great city, of which it was the parent.

It is an old-looking town, with many narrow arched streets, but is considered so healthy that invalids are sent hither from all parts of Italy. Yet, "excepting Ferrara, it has an air of desolation more striking than that of any Italian city."—(*Lord Broughton*.) There are seven Gates in the ramparts, of which Porta Giovanni, and Porta Savonarola, were built by Falconetto. Among the squares are the *Piazza dei Signori* (or P. Unità d'Italia), which takes name from the seat of the Carrara family, the *Palazzo del Capitano*, with a fine gate, and a high belfry, and contains the *Loggia del Consiglio* (fifteenth century). It was the work of Falconetto (1532), and has frescoes by Florigiri on the front. The Palazzo del Capitano is now the University Library. The best Cafés are here. The fine old clock tower of the Palazzo del Capitano is by J. Dondi, called "Dell' Orologio," because he invented and set up here the first astronomical clock in Italy. There are Statues of Dante and Giotto at the Loggia Amulea, in the Prato.

The *Piazza delle Erbe* (Herb Market) and *Piazza de' Frutti* (grain) are not far from this; the former contains the Municipio. In the *Piazza delle Uve* (grapes) are seen frescoes by Campagnola. One of the best promenades is the circular *Prato della Valle*, or *Piazza Vittorio Emanuele II.*, ornamented with lines of statues of celebrated natives and Italians; with those of Marchese Poleni (1780) and Capello, by Canova. One to Azzo of Brunswick was placed here by the Duke of Gloucester in 1776.

A most remarkable building is the *\*Palazzo della Ragione*, or *Salone* (entrance in Via del Municipio), with its high pitched roof, built about 1209, by P. Cozzo, upon arches, and restored after a fire, 1420. This vast *Hall*, without ornaments or proportion, one of the largest in Italy, is 273 feet by 86, and 78 feet high, and painted with upwards of 400 faded frescoes, relating to the seasons, the planets, signs of the zodiac, astronomical influences, apostles, and saints, including St. Mark on a throne, a symbol of Venetian power. They were painted chiefly by G. Miretto, from designs by Giotto, furnished by Pietro Apponi or d'Abano, a famous astronomer and native, whose bust is here. Under St. Mark's picture is the Tombstone of a freedman of Livy, whose house was in Strada di S. Giovanni (?). There are also statues, &c., of Speroni, the philosopher, Lucretia Dondi, a learned lady, related to Dondi dell' Orologio, and Belzoni, the traveller, between two Egyptian obelisks (?), which he gave to his native town; with the model of a large Horse by Donatello. At one end is the *Lapis Vituperii*, a black granite stone, a sort of cutty stool, where it was the custom for an insolvent debtor to sit on his naked breech, and declare three times that he was not worth so much as he owed. He was then released from his creditors. Many inscriptions, &c., are placed in the corridors.

The Cathedral, or *\*Duomo*, in Piazza del Santo, was rebuilt in the sixteenth-eighteenth centuries by Andrea della Valle. It is large, but has nothing remarkable about it, though M. Angelo, they say, gave the design. From a want of elegance in the details, it produces little good artistic effect. It contains some monuments of Speroni and his daughter; of Bishop Barocci; a Madonna by Padovanino, paintings by Campagnola, &c., and Rinaldo's bust of Petrarch, who was a canon of this church, and died at Arquà, near this. In the sacristy is a good fresco portrait, cut out of the house he lived in at Padua; a Greek silver vase of curious work is used at confirmations. They show also a beautiful missal on vellum, printed at Venice, 1498, full of miniatures. The detached Baptistry was built by Francis Carrara's wife, about 1380, and is covered with good frescoes by painters of Giotto's school. The chapter library contains 10,000 volumes and some MSS. A bust of Petrarch was placed in it, 1817, by A. Barba.

*S. Antonio* or *Il Santo*, dedicated to the patron saint of the city, and a very ornamental structure. St. Anthony died here, 1231; and his relics are of course tolerably authentic, and are duly honoured. This great brick church was built 1265-1307, in the mixed Gothic style, by Niccolò di Pisa (?) the seven cupolas being added in the fifteenth century. It is a cross, 280 feet by 140, with a front of 117 feet. "Its Eastern domes, German spires, and narrow galleries of pointed arches make up an aggregate that could exist no-

where else. An uglier church can hardly be found."—(*Fergusson*.) The aches are round and pointed. Above the chief portal are two figures of St. Bernard and St. Anthony, painted by Mantegna, but since retouched. In the square fronting it is Donatello's bronze statue, on horseback, of Gattamelata, or Erasmo da Narni, the Condottiere leader; one of the oldest works of the kind.

The interior is very full of carving, painting, sculpture, ex-votos, especially the *saint's chapel*, with its gold and silver lamps, and silver coffin, and rich shrine, by Sansovino; having a façade of fine arches, above which are niched statues by Pironi, Alleo, &c. The altar, built 1598, is of verde antico, surrounded by bronze statues, of saints (Anthony, Bonaventura, Louis, &c.), by T. Aspetti; who also made the angels which carry A. Riccio's fine candelabra. One lamp is the gift of the Empress Eugénie. Two other groups, by F. Parodi and O. Marinari, bear silver candelabra, weighing 1,600 and 1,400 ounces respectively. Nine or ten bas-reliefs on the walls are by Bardi, Padovanino, Campagna, Sansovino, Pelucca, &c. The silver doors of this chapel were painted over by the monks to save them from the French.

The Chapel of the *Madonna Mora* (the black Madonna) has a sitting figure of the Virgin in marble (1392), decked out. In S. Luca's Chapel are wall paintings by Padovanino. In the choir are bronze gates by F. Aspetti, bronzes on the organ by Donatello; twelve bas-reliefs from the Old Testament by Villano (1488) and A. Riccio; bronzes round the altar; and statues in bronze by Donatello and T. Mincio; a beautiful bronze candelabrum by A. Riccio (1507-17); a bronze crucifix and bas-reliefs (Christ in the Tomb), also by Donatello, to whom the bas-reliefs in St. Sacrament Chapel are also due. The Sanctuary (built 1690) has sculptures by F. Parodi, and relics of the saints; the Sacristy, various carvings in wood; and the Chapter House, traces of Giotto's frescoes. In S. Felice Chapel, which, till 1863, was dedicated to St. James, are frescoes relating to the latter, by Da Zevio and D'Avanzo (1376), besides sculptures of the same date. In the body of the church are monuments of Sesio (by Parodi) who fell when Venice was attacked by the Turkish fleet, 1683; of Archbishop Trombetta, with his bronze bust, by Riccio; of General Contarini, by Sammicelli; Helen Piscopia, a learned lady; Cardinal Bembo, by Sammicelli; and Cesarotti, the scholar; with four organs in the choir.

At the *Scuola* (school, or brotherhood) *del Santo* (Antonio), close by, are a series of frescoes relating to the miracles of St. Anthony; three or four of which are by Titian (one contains his own portrait); others by Campagnola, &c.

A *Fiera del Santo*, or St. Anthony's Horse Fair, is held in June, when the animals are blessed by the priest. Here polesini di Rovigo are bought for exportation to Rome, where they are used in the carriages of the Cardinals. A cheap life of



Anthony is sold, giving the saint's discourse to the fishes, beginning "Carli ed amati pesci," and ending with the benediction.

*S. Giorgio*, near St. Anthony's Church, was built 1877, as a Mausoleum for the Lupi family, and has some fresco paintings by Avanzi and Da Zevio.

*Gli Eremitani* (or the Hermitage Church), near the Arena, built 1376, for the Augustines, has canopied tombs of the Carrara family (an inscription for Jacopo C. is by Petrarch), and Benavides, the priest, by Ammanati; with Guarento's fresco of the Last Judgment in the choir; some by Mantegna and his pupils, &c., in S. Jacopo's Chapel; a St. John Baptist, by Guido, in the sacristy; a funeral urn to William of Orange, by Canova; and a bust by him in the cemetery to Mad. Calenberg. The frescoes by Mantegna, almost the only frescoes by this master, are in bad condition, and some of the principal figures have disappeared.

*Santa Maria dell' Annunziata* or *\*Madonna dell' Arena*, on the site of a Roman Amphitheatre, which the predecessors of Enrico di Seravegno turned into a castle, was built for him, 1303, by Giotto, who also adorned it with a series of frescoes. It is a small, plain Gothic building, usually called "Giotto's Chapel," pierced with windows on one side only, and contains the founder's monument by John of Pisa, and his statue. *\*Giotto's Frescoes* number forty-three, representing the Life of Christ, and the Legends of the Virgin, and include the celebrated *Last Judgment*, with the Virtues and Vices, which they say was in part prompted by Dante, with whom Giotto lived at the time. They are on a blue ground, with arabesques, saluts, &c., filling up the spaces, which are separated by painted borders, without any attempt at architectural ornament. Copies in chromo-lithography have been published by the Arundel Society. A fee is demanded.

In *Scuola del Carmine* are paintings by Campagna, Titian (The Visitation), and P. Vecchio.

*S. Francesco*, built by Sansovino, has paintings by P. Veronese, and carved stalls.

*Santa Giustina* is a handsome, lofty building, 307 feet long, on the site of an ancient temple; rebuilt, 1521-49, by A. Riccio and A. Morone; with a fine open lofty nave and eight cupolas, one of which is 130 feet high. It contains the tomb of St. Luke, by G. Mussato, with P. Veronese's Martyrdom of Santa Giustina, including his own portrait; and a Madonna, by Romanino; beside some seat carvings in the choir. St. Luke's portrait of the Virgin and Child are also shown. In the cloisters of the great Benedictine Convent, to which it is attached, are a very old piece of sculpture (about 1000) and some other clever statues of a later date. It has an excellent library, much of which was dispersed at the Revolution, but it is still rich in first editions, and contains Petrarch's letter to G. Donati. It is further noted as being on the supposed site of *\*Livy's Grace*, to whom there is an inscription, with a bust marked "P. T. L. C."

*S. Canzone* contains Danini's Miracle of the Miser (with the portrait of Fabricius, the anatomist), and others by A. Riccio.

*S. Gaetano* was built by Scamozzi, 1586.

The *Bishop's Palace* (Palazzo Vescovile) has paintings by Ricci and others, one being a portrait of *\*Petrarch*. At the Seminario for Priests, attached to Santa Maria in Vanzo, is a library of 55,000 volumes and 800 MSS. It was here that Forcellini brought out his great Latin Lexicon.

The *Museo Civico* contains the Municipal Library, Archives, and a collection of pictures, with some antiquities. The best pictures are by Boccacino, Morone, Garofalo, and Romanino.

The *Palace of the University*, called Il Bò (ox), from standing on the site of an inn with that sign, was built 1493-1552, though founded in the thirteenth century, by Frederick II., and numbers about 1,200 students, with forty or fifty professors. In its palmy state it could boast of 18,000 students, but then Padua was able to send 110,000 fighting men into the field. It forms a large pile, with a double gallery, by Sansovino, round the beautiful court, in which are arms of learned members from all parts of Europe, with the statue of the handsome Helen Piscopia, who took her degree as a doctor, and died in 1684. Galileo, Fallopius, Fabricius, &c., were professors here. It comprises an Anatomical theatre (a good collection, as old as 1594), Cabinets of physic and natural history, Library of 100,000 volumes, in the hall of the Giganti, attached to the Capitano (page 50); Botanic gardens (near the Prato), as old as 1546, in which are many large agaves and cacti, a fan palm (celebrated in a poem by Goethe), magnolia, araucarias, and an ancient plane tree; Observatory (in Ezzelino's old tower of Tommaso), and an institute of rural economy. The Observatory commands a view of the plain, the Tyrolean and Euganean Hills, and of Venice (on a clear day).

Forsyth relates that a Venetian Senator, being once deputed as a visitor to this university, asked the astronomer if the observatory wanted any instrument. "It wants nothing," said Chiminelli, "except a good horizon." "Horizon!" said the most potent signor, "why then we must send to London for one." Ezzelino's House is now the Santa Lucia Theatre for marionettes. The University Hospital, or Spedale, is in the old Jesuit College, and has a chapel containing Canova's monument of Bishop Giustiniani. Dr. Caius, founder of Caius College, graduated here.

In Ponte S. Lorenzo, near the house of Dante, is the so-called sarcophagus of *\*Antenor*, under a brick canopy, near the remains of S. Stefano Church.

*Palazzo del Podestà*, of the sixteenth century, has paintings by D. Compagnola, Padovanino, &c.

*\*Palazzo Trente Pappa-fara* (or Bean Bread) has Damini's frescoes; and a marvellous group of seventy figures of Falling Angels, cut out of one marble block, by A. Fasola, in the course of twelve years' work. Above is St. Michael, and

below is Pluto, and the attitudes and grouping of the whole are surprising, considering the circumstances.

"It is a group of sixty figures, representing the angels cast down from heaven, cut out of one solid block of Carrara marble, about 5 feet high. They are in all attitudes that the human form could take in such a headlong descent, and are so animated in appearance that they are almost living. Each angel is separate from the rest, but the whole are twisted and twined together in a complicated manner, and are most exquisitely chiselled, even in the minutest parts. The wonder is how the artist reached the inner portion of the group. The Archangel Michael forms the top of the pyramid. Fasola, the artist, had never executed anything of consequence before, but his patron, thinking the man a genius, took him under his protection, gave him a block of marble, rooms in his palace, and liberal pay, and desired him to execute a group of figures to prove his talent. The artist stipulated that his work should not be seen till finished: and after twelve years he produced this, which is certainly unique. He was afterwards invited to England to execute a similar work, and died there, our guide added, of 'home sickness.' The group is now covered with glass, as a Russian General, some time ago, whilst examining it too closely, had the misfortune to knock off a small portion of one finger."—*MISS CATLOW'S Sketching Rambles.*

*Palazzo Giustiniani at Santo* is a fine building by Falconetto, with Campagnola's frescoes, from Raphael's designs. Count Luigi Cornaro, who wrote on "Long Life," died here, 1566, and it includes a musical rotunda built by him. *Palazzo Lazzaro a San Francesco* has a gallery of paintings of the Venetian school, with many inscriptions, &c. *Palazzo Pisani* includes an old chapel, in which are frescoes, with portraits of the Carrara family.

The small Picture Gallery of the City, or *Museo Civico*, in St. Anthony's Cloister, contains a fine work by Guercino (Head of St. John the Baptist), with Padovanino's Woman in Adultery, with the town Library, coins, &c.

Other buildings are the Theatres Nuovo and Nuovissimo, Hospital of S. Giovanni, and the Exposit, or Foundling Hospital, established as far back as 1697. Near the Porto di Torricelle is an old house inscribed "Opifizi di Torricelle," said to have been built in 1217.

Its eminent natives, besides Livy and Pietro d'Abano, are A. Mantegna and Campagnola, the painters; also A. Musala, the poet, and Davila. Petrarch resided here before his death in 1374; and a statue near the Carmini was dedicated to him, in 1874, at the fifth centenary of this event.

Local rail from Padua to **Bagnoli**, 17½ miles, passing through Cagnola.

By rail to Ferrara, *viâ Abano* (page 89). **Mon-selice, Este, Rovigo, &c.** (Route 20). By rail, *viâ Camposampiero, Cittadella*, to **Bassano** (page 50), 30 miles, up the Brenta. From Camposampiero to **Castelfranco and Montebelluna**.

From Padua to Venice the country is flat, intersected by numberless canals, and highly cultivated.

A local rail, 26 miles, runs to Venice, *viâ Dolo* (below) and **Fusina**.

**Ponte di Brenta (Stat.)**, near the river, is succeeded by

**Dolo (Stat.)**, where the rail leaves the Brenta, which may be descended in the barge, or barca, to Fusina, from which you cross the Lagoon to Venice. But the rail runs *viâ Marano (Stat.)* to

**Mestre (Stat.)**, where Palladio built a splendid palace for the Barbaro family; and to Fort Malghera, on the mainland, where the shallow Lagoon, or Laguna, not more than thirteen feet deep, on which Venice is seated, opens to view. Fort Malghera was taken, after a bombardment of five days, in 1849, when the Venetians rose against their Austrian masters, under the leadership of Manin and General Pepe, the patriotic Neapolitan, who died in 1855. Forts St. Giuliano and St. Secondo serve to guard other parts of the Lagoon. It is crossed by an immense bridge, or viaduct, 2½ miles long, 14 feet high, on 220 arches, 33 feet span, on 83,000 piles driven into the mud. Besides the arches there are several embankments, the largest of which is 450 feet by 110. It cost nearly £190,000, and terminates at Venice on the Canale Grande at Isola S. Chiara. The mainland on which Mestre stands was styled the Dogada in the old times of the republic. Local rail from Mestre to Malcontenta, 3½ miles.

**Venice (Stat.)** (See Route 19.)

## ROUTE 14.

**Milan to the Certosa, Pavia, Alessandria, and Genoa.**

Miles.	Mile.
Rogoredo .....	Pieve Albignola ... 33½
Locate .....	Sannazzaro .....
Villa Maggiore .....	Ferrera ..
Certosa .....	Lomello .....
Pavia .....	Mede .....
[Branches to Vog-	Castellaro .....
hera (Route 4) and	Torreberetti .....
Casalpusterlengo.]	Valenza .....
Cava Carbonara ... 28	Valmadonna .....
Zinasco .....	Alessandria .....

**Rogoredo (Stat.)**, here the line to Piacenza and the south branches off.

The greater part of the line is over flat, rich meadow land, bordered by trees and intersected by the Naviglio Grande and other canals.

**Villa Maggiore (Stat.)**. On the right is Binasco Castle, an old seat of the Duke of Milan, in which Beatrice di Tenda, wife of Philip Visconti, was beheaded, 1418.

**Certosa di Pavia (Stat.)**, so called from the Carthusian Monastery, 5 miles from Pavia, dedicated to the Beata Vergine della Grazia. It is worth visiting for the splendour of its choir.

and conventual establishment. It was founded by G. G. Visconti, first Duke of Milan, 1396, in remorse for his poisonings; and, after being suppressed by Joseph II., has been again restored. Hither Francis I. was brought after the Battle of Pavia, 1525, which was fought hard by.

The Church, approached by a marble court 320 feet long, is cross-shaped, 250 feet long; built by Henrico da Gamodia, or Zamodia, a German of Gmunden, in the mixed Gothic and Renaissance, or cinque-cento, styles; but the rich Façade, with its doors, pilasters, bas-reliefs, figures, so crowded together that scarcely a foot of smooth surface remains, is by Borgognone, 1473-5, and others. As a frontispiece, it is "certainly one of the most beautiful designs of the age. It consists of five compartments, divided vertically by buttresses of bold and appropriate form; the three centre divisions representing the body of the church with its aisles; the outer ones the side chapels. The other features are appropriate and well placed and give relief, with light and shade, to the composition."—(*Fergusson*.) Eight Chapels run down each side of the interior, which abounds with frescoes, mostly by Borgognone, including his altar-piece of the Crucifixion, gilding, colouring, bronzes, bas-reliefs, medallions, and other ornaments. Women were not admitted further than the nave of this church, the Order being a strict one in its observances. Only the superior was allowed to converse. "I went into the two Cloistral quadrangles. The lesser contains a beautiful garden, rich in flowers; and the walks are adorned with graceful bas-reliefs in terra-cotta, representing scriptural subjects. The large cloister enclosed a field of corn. The views of the noble monastery from these courts are very picturesque. Each of the monks has a separate abode, which opens into the garden; and there is a little window-like hut by which his food is introduced."—(*Dr. Wordsworth*.) The Certosa is now kept up as a national monument, the monasteries having been suppressed by government. No gratuities are allowed to be given.

**CERTOSA CHAPELS.**—Down one side are the following chapels and altars, the latter being of rich marble and mosaic work:—

*Santa Veronica.*—A. Langhne's Resurrection; C. Procaccini's altar-piece; Borgognone's Madonna and Angels.

*S. Ugone (Hugo).*—St. Hugo and Angels; altar-piece, by Borgognone and G. Fava.

*S. Benedetto.*—C. Cornaro's altar-piece of St. Benedict.

*S. Crocifisso.*—Borgognone's Crucifixion, one of the best of his works.

*S. Sirio.*—C. B. Sacchi's Mosaics; Borgognone's altar-piece of S. Sirius.

*SS. Pietro e Paolo.*—Montaldo's St. Paul Restoring a Dead Man, and Martyrdom of St. Peter.

*Annunziata.*—Montaldo's frescoes.

*The chapels down the other side are the same:—*

*Vergine del Rosario.*—Polpino's bas-relief of the Adoration of the Magi.

*S. Ambrogio.*—C. Rosnati's bas-relief of St. Ambrose expelling the Arians; Borgognone's altar-piece.

*Santa Caterina.*—Rosnati's statues of St. Catherine of Siena and St. Catherine of the Wheel.

*St. Giuseppe.*—E. Procaccini's Three Wise Men and Herod, and the Angel and St. Joseph; D. Bussola's fine bas-relief of the Massacre of the Innocents (1677).

*S. Giovanni Battista.*—Carolone's wall-pieces of St. John Baptist.

*S. Michele.*—Nuvoleno's Abraham and the Three Angels; Orsolino's bas-relief of Jacob's Dream, &c., at the altar; Perugini's altar-piece of God the Father, one of six by him, the other five being replaced by copies. Two originals were carried off by the French, 1796, and the other three are in the National Gallery. Raphael is said to have had a hand in these works of his old master.

*Santa Maria Maddalena.*—Paintings by F. Bianchi and Peroni.

At the upper end, in the choir and transepts, are the

*Sagrestia Nuova* (New Sacristy), in the south transept wall. G. Rosnati's bas-relief of the Nativity. A. Solario's (or Il Gobbo's) altar-piece, showing the seams where it was joined together, after it had been cut for removal by the French, in 1798. Borgognone's St. Peter and St. Paul. A door, by G. Omodeo, leads to the fountain cloisters (*chiostro della Fontana*), which had some good terra-cotta reliefs.

*S. Brunone's* altar in the south transept is of rich alabaster, dedicated to the founder of the order, with reliefs by T. Orsolino; above it are Bramantino's frescoes of the Visconti presenting the design of the Certosa to the Virgin. Near it is the

*Mausoleum* of G. G. Visconti, the founder, a gorgeous cinque-cento pile, by G. Pellegrini, erected between 1490 and 1562, under a canopy. In the north transept is the monument of Ludovico Visconti and his beautiful wife, Beatrice, by Solario.

*Lavatoio de' Monaci*, or Little Sacristy.—Bust of the architect, and heads of Duchesses of Milan. A. Carrara's bas-reliefs; stained windows (1477).

*Dome.*—Frescoes in the Dome, by Casolani; carved stalls in the choir, by V. de' Conti; Frescoes in the choir, by D. Crespi (1563). Two marble pulpits; and six niched statues of St. Peter, St. Paul, Moses, &c., by T. Orsolino.

*High Altar*, under a tabernacle, is richly ornamented with marble, bronzes, agate, cornelian, &c.; bas-reliefs by Solario; angels, by Volpino.

*Sagrestia Vecchia*, opposite the Lavatory.—Angels, &c., by O. Amadeo; A. Carrara's portrait of

G. Visconti, and Guido's Cardinal Colonna; B. degli Ubbricchi's ivory bas-reliefs from the New Testament. Near this is the

*Reliquie Altar*, where the chief relics were preserved. Fine mosaics by V. Sacchi, the work of ten years; A. Fontana's beautiful candelabra; statues of the Virgin, &c., by Orsolino and C. Sacchi.

The cupola is a beautiful object, and interesting as the only "important example of a Renaissance copy of the form of dome used by the Italians in the mediæval period."—*Fergusson*.

The marble Lavatory has a bust of the architect. There are two sacristies, a large refectory, a library, a beautiful fountain court, a brick cloister, all equally adorned with bas-reliefs, altar-pieces, and frescoes, well adapted for contributing to the comfort of the former inmates, who at one time had an income of £40,000 a year.

Borgognone, whose other name was Da Fossano, painted the Marriage of St. Catherine (now in the National Gallery) for the Robecchino Chapel, near Pavia, which at one time was under the rule of the Certosa.

The railway is carried to the west side of Pavia, to Porta Borgorato, while the Naviglio Grande runs round the east side to the Ticino. This canal is an excellent work, and was constructed by the French in 1807.

#### PAVIA (Stat.); Pavia "la Dotta," the Learned.

Here lines branch off to Voghera (page 11), to Casalpusterleno, Piacenza, &c., to Valenza, Alessandria, Brescia, and Cremona.

Population, 20,945.

*Hotels*: Croce Bianca; Tro Re.

*Omnibus*, to or from the railway station, 25 cts.

\**Chief Objects of Notice*.—Duomo, S. Michele, University. For the Certosa, see above.

Capital of the province, seat of a bishop with a University, (founded in 1361), on the Ticino, near the Po, in a part of the plain of Lombardy; so fertile that it is called the garden of the Milanese, but also aguish and unhealthy. In Roman times it was called *Ticinum*, but *Papia* when it became the seat of the Lombard kings, whose palace was replaced by the strong *Castle* of the Visconti, built 1469, and now used as a barrack, with a fine court. The celebrated *Battle* of 1525, in which Charles V. took Francis I. prisoner, was fought near the Certosa Convent, on the Milan Road. It was plundered by the French a few years after, in revenge for the defeat of Francis; and in 1796, by Bonaparte, who gave it up to storm, on account of an attack made on a garrison of 300 French, who, without artillery, bravely defended themselves against 4,000 men-at-arms. Of the "100" brick towers which surrounded it, only a few are left, about 200 feet high, one of which is a Belfry. That which was the prison of *Boethius*, when he wrote his "*Consolation of Philosophy*," and wherein

he was beheaded by Theodoric's order, stood till 1584. A portico runs round the Piazza Grande at the centre of the town. The streets are wide, one of the best being the Corso Vittorio Emanuele II., running down to the bridge, and to the suburb of *Borgo Ticino*. This bridge, of brick, is about 500 feet long, and, being roofed over with marble, it serves for a promenade. There is a chapel in the middle of the bridge. The views from here are especially picturesque.

*S. Stefano*, or the \**Duomo*, is a modern eight-sided building, built (from a design by Bramante) in 1486, on the site of one of the sixth century, and has some good paintings, with a brick tower.

"The churches of Pavia are very interesting, especially the Cathedral and Church of St. Michael. There is a sombre, severe, and stern aspect in the churches, which, with their fabrics still unfinished, seems to connect the spectator of the present day with centuries long gone by."—(*Dr. Wordsworth*.) The Cathedral contains a fine cenotaph, or altar-tomb, of St. Augustine, under a Gothic canopy, with more than 200 figures in it, a work begun by Campione in 1362. St. Augustine is not buried here; but his remains, after their translation from Hippo, were brought to Pavia, in 710, by Luitprand, King of Lombardy, and are supposed to lie under the altar of St. Peter's Church, because a silver chest was found there in 1695, with the name "Agostino" in Gothic letters. They also show here the lance of the Paladin Roland. The building is being restored.

\**S. Michele* (St. Michael) Church, in some parts as old as the sixth century, is one of the most ancient in Italy, and a genuine Lombardo-Romanesque, with the characteristic round arch, tower, &c. It is 190 feet by 80, and full of curious carvings, bas-reliefs, and early frescoes.

"This church, which took its present form either at the end of the eleventh or beginning of the twelfth century, is one of the most interesting of this age, and presents in itself all the features of a perfect round-arch Gothic church. Its well-marked vaulting shafts spring from the floor to the roof; the pier arches in the aisle are perfectly distinct and well understood features; the angles of the piers are softened and ornamented by shafts and other ornamental arrangements. With other churches of the age, it falls principally from over-heaviness of parts, and a certain clumsiness in construction, which wants the refinements necessary for a true work of art. Externally, one of the most pleasing features is the apse, with its circular gallery."—*Fergusson*.

The very old Church of *S. Pietro in Cielo d'Oro*, which held the tombs of Luitprand, the Lombard King, and Boethius, has been rebuilt. Here the bones of St. Augustine, as above mentioned, are supposed to lie.

"*S. Teodoro* may be somewhat older than *S. Michele*, and has a gallery divided into triplets of arcades by bold flat buttresses springing from the ground. *S. Pietro* is considerably more modern

the arcades being omitted round the apse, though introduced in the central dome. It has besides two subordinate apses of graceful design."—*Fergusson*.

*S. Martino* is also ancient. *Pantaleone*, or *Del Carmino*, is a large Gothic brick church of the fourteenth century, with pinnacles in front, and good paintings.

*Santa Maria Coronata*, or *Cunapenuova*, is by Bramante (1492), and has some paintings worth notice. In the cloisters of the Augustine Convent lies a Duke of Suffolk, a title assumed by Richard de la Pole, who fell in the battle of Pavia. He was buried here by his relative, Charles Parker.

*S. Francesco*, also of Romanesque brick. *S. Salvatore*, finely gilt; and *S. Lanfranco*, in the Lombard style, are outside the walls.

The *University*, founded by Charlemagne, 774, and lately restored and enlarged, which gained Pavia its former title of "La Dotta," is composed of thirteen colleges, with about 1,400 students, and many professors. Among the latter have figured Spallanzani, Scarpa, Volta, Fontana, &c. A good library, museums of Natural History and Anatomy, and a Botanic Garden, are attached to it. It was revived by Duke Visconti of Milan, in the fifteenth century. The MSS. collected by him were taken to Paris. Opposite the University is a statue of *Italy*. Near here, in the Corso Vittoria Emmanuele, is the handsome *Galleria*, completed in 1882. Borromeo College, a fine pile, was founded by that family; another, the Ghislieri, by Plus V., whose bronze stands in it; a third by the Caccia family.

Other buildings are the General Hospital, containing portraits of hundreds of benefactors; the Foundling Hospital; a good theatre (built 1778); and several palazzi of the old nobility—as the Brambilla, Malino, and Ollevano—all well designed, with galleries and beautiful gardens. The Malaspina Palace is now the *Pinacoteca* of the city.

Lanfranc, Archbishop of Canterbury, was born here.

Pavia to Voghera (page 11), by rail, 16 miles.

[Pavia, by rail, to Casalpusterlengo (page 57), on the main line from Milan to the South.

Miles.	Miles.
Belgiojoso .....	9½
Miradolo .....	15½
Ospedaletto .....	21½
Casalpusterlengo...	26

Hence to Piacenza and Cremona. Routes 15 and 16.]

From Pavia by the viaduct over the Ticino to *Cava Carbonara (Stat.)*, then the line runs parallel to the Po, crossing the Tordogna at

*Sannazzaro (Stat.)*, population, 4,262, and the Grogna at

*Lomello (Stat.)* Population, 3,338.

At *Torreberetti (Stat.)* it joins the line to *Voghera*, Alessandria, and Genoa, described in

## ROUTE 15.

**Milan to Piacenza, Parma, Modena, and Bologna.**

By rail, in 6 to 8 hours; 217 chil., or 135 miles.

Miles.	Miles.
Rogaredo .....	4½
Melegnano .....	11
Tavazzano .....	15½
Lodi .....	20½
Secugnago .....	28
Casalpusterlengo ...	32½
[Branches to Pavia and Cremona.]	
Codogno .....	35½
S. Stefano al Corno	38
Piacenza .....	43½
Pontenure .....	48½
Florenzuola .....	56½
Alseno .....	61
Borgo S. Donnino	65½
Castelguelfo .....	71
Parma .....	79½
S. Ilario d'Enza ...	85
Reggio d'Emilia...	96½
Modena .....	111½
Castelfranco .....	119
Samoggia .....	124½
Lavino .....	129½
Bologna .....	135

The line follows the road, which is part of the great Roman road, called *Via Emilia*, after the Consul who made it, a.c. 187. It traverses, at first, fields of flax, rice, pulse, and Indian corn, spreading over a marshy but fertile tract along the Po, intersected by numberless canals. No fallow ground is seen.

Leaving Milan by the Porta Romana, we pass the old Church of San Giorgio, founded as far back as the sixth century, and Chiavalle Abbey, the oldest Cistercian house in Italy, founded by St. Bernard, 1136; and come to

**Rogaredo (Stat.)**. Here the line to Pavia turns off.

**Melegnano (Stat.)**, or **Marignano**, population, 6,234. The ancient *Marnianum*, on the plain of the Lambro, celebrated for the victory of Francis I. over the Swiss in 1515; and also as the scene of a victory obtained by Marshal M'Mahon, 8th June, 1859, over an Austrian corps, under General Roden, who obstinately defended it, fighting from house to house. The Church, the Cemetery, and the Post Office were carried by storm. The Austrian loss was 1,000 besides prisoners, and the French 900. Near this place a causeway is visible, constructed by the Milanese; it is about 38 miles long, and traverses parts of the provinces of Lodi and Pavia.

**Tavazzano (Stat.)** and then

**LODI (Stat.)**

Population, 25,864.

*Hotels*: Sole; Gambero.

There are two Lodis; one to the right, on the Silaro, called Old Lodi, is the ancient *Laus*, or *Laus Pompeia*, so named, in honour of Pompey, by the Romans. Remains of old buildings still exist there, and some antiquities may be noticed on the road. The new, or modern, Lodi is the head of a province of the Italian kingdom, and a bishop's see, above the Adda, in a rich country, and was founded 1158, by Frederic Barbarossa, after the destruction of the old town by the Milanese. The artificial meadows round it, watered by numerous canals, yield the rich cheese, formerly called Lodi-

giano, but now universally known as Parmesan. Grana is the name for it in Italy. The cows are a black and white breed, imported from Switzerland.

Lodi is a well built, walled town, and famous in modern days for the battle of 10th May, 1796, when Bonaparte carried the bridge of the Adda against the Austrians, under Beaulieu. It is long and narrow, and the French leader himself helped to plant two pieces of cannon at its head in spite of a murderous fire from the enemy's grenadiers behind their ramparts from the opposite side. Here Massena, Berthier, Lannes, and others, first distinguished themselves. The Austrians retired in disorder to Crema.

The most important edifices are the *Municipalità*, or Loggia del Comizi, and the Hospital (Ospedale Maggiore) of Piermarini. The public square is surrounded by houses with arched porticoes. Among the churches the most noticeable is the

*Cathedral*, or Duomo, an ancient Byzantine structure of the twelfth century, containing the relics of St. Bassano, and a very old relief of the Last Supper. The *Incoronato Church*, by Bramante (1476), is eight-sided, and painted in fresco and oil, by C. Piazza da Lodi, a pupil of Titian. *S. Francesco* and *S. Agnese* are both in the Gothic style, and contain good paintings.

There is also a female school, founded by the widow of Cosway, the artist. This beautiful painter and musician returned hither after her husband's death. She was born at Leghorn.

Outside the gate is a large pottery work, like that at Faenza.

Steam tramways to Milan and Pavia, to Brescia, and to Treviglio and Bergamo.

**Secugnano (Stat.)**, followed by

**Casalpusterlengo (Stat.)**, population, 6,336. Once a fief of the Pusteria family. Here the rails to Pavia and Cremona turn off.

[At 8 miles from Casalpusterlengo is **Pizzighettone (Stat.)**, population, 4,280, on the line to Cremona, near a fortified post on the Adda, where the Serio falls into it. Here Charles V. kept his prisoner, Francis I., after the battle of Pavia, and before sending him into Spain. About 12 miles further is **Cremona**, see Route 16.]

Following the main rail, we come to

**Codogno (Stat.)**. A flourishing town of 11,600 inhabitants, having a trade in Parmesan cheese, and some good churches. **S. Stefano (Stat.)**

Except the vines and mulberry trees which appear, there is nothing particularly worth notice on the road to Piacenza. Across the river to

### PIACENZA (Stat.).

Which the French call Plaisance, following the

Roman name, *Placentia*, or Pleasant.

Population, 37,512.

*Hotels*: S. Marcos; Italia.

\* *Chief Objects of Notice*. — Palazzo Farnese, Duomo, S. Sisto.

We are now in Parma, or, rather, in the late Duchy of Piacenza, which belonged to the ex-Duke of

Parma, and was formerly held by the Farnese family, and later by Napoleon's widow, Maria Louisa. It is now part of the kingdom of Italy.

Piacenza, originally founded by the Romans, about B.C. 220, is very pleasantly seated on a fertile plain, surrounded by hills, near the south bank of the Po, and the mouth of the Trebbia. A bridge of two arches, erected in 1821, crosses the latter river near the town. Moats and ramparts hem it in, but its chief security is a citadel, which, under the old system, was garrisoned by Austrian troops.

The houses and public buildings are of brick, which gives it rather a sombre appearance. In fact, Piacenza is more like a fortress of the middle ages, than a bustling town of modern days. It has never recovered the blow inflicted by F. Sforza, who, on account of its resistance against Milan, took it by storm, 1447, and sold 10,000 of its citizens. From that day its commerce and population have declined. In the earlier days of its history, it was lorded over by the Pallavicini, Landi, and Visconti families. The Via Dritta, leading from the Piazza de' Cavalli, is the principal street.

In the principal square, Piazza de' Cavalli, or Gran Piazza, are F. Mocchi's bronze equestrian statues of two Dukes of Parma (1620-4), of the Farnese family, who succeeded to the sovereignty of Piacenza in the sixteenth century. One is Alessandro, the soldier of Elizabeth's time, and Philip of Spain's governor in the Netherlands, against whom the lion-hearted queen threw out her "foul scorn," in her celebrated speech at Tilbury Fort, when threatened with the Spanish Armada; and the other is his son, the tyrannical Ranuccio.

The *Palazzo Comunale*, in this square, built in the 13th century, is one of the earliest large municipal edifices.

In the Piazza della Cittadella stands the

\* *Palazzo Farnese*, begun from Vignola's designs, but not finished. Its style is grand and simple. Opposite the Ducal Palace is the ancient Gothic Podesteria, or Town Hall, built in the thirteenth century, with a Theatre near it. The seat of the ex-ducal family was at Palazzo Mandelli.

Among the religious edifices is the brick Lombard \* *Cathedral*, or *Duomo*, at the end of the Contrada Dritta, in the Gothic style, begun 1132, finished 1233, with nothing remarkable beyond the curious figures and ornaments about it. The interior is crowded with paintings of little merit, but in the cupola and choir are discerned the frescoes of Guercino and L. Carracci. Two paintings by modern artists deserve notice—Jesus on Mount Calvary, by Chevalier Landi, and The Presentation in the Temple, by Cammucini. There is a monument to Sacchini, the musician. The brick Campanile is 200 feet high, and has an iron cage for prisoners. Close by is

The old *Cathedral*, founded 908, now the Church of S. Antonino, rebuilt in 1362. Its octagonal tower is as old as 1014, and rests on several pillars. Its old vestibule is called *il Paradiso*.

*Madonna della Campagna*, formerly belonging to the Franciscans was built or altered by Bramante, and contains good frescoes, by Pordenone and Bogliano.

*S. Giovanni* has two large pictures, by Landi and Cammucchi, and was built by the Knights of St. John. There is a marble monument of the Scott family. Dante speaks of Michael Scott, the wizard.

*S. Francisco Grande* is a remarkable Gothic church of the thirteenth century (1278).

*\*S. Sisto* is a richly ornamented church of the sixteenth century, with two cupolas, containing several pictures by various masters, as Procaccini's Massacre of the Innocents, Bassano's St. Martin, Palma Vecchio's St. Barbe; a copy of Raphael's famous "Madonna di S. Sisto," originally painted here by the artist, but sold 1754, and now at Munich; with a monument to Ottavio Farnese's wife, Margaret of Austria.

*S. Agostino*, a fine building, designed by Vignola, with a nave on thirty-four granite columns.

*S. Sepolcro* is by Bramante.

In general, the churches, though highly decorated according to the usual Italian custom, are covered with ornaments of indifferent design. The architecture of their exterior is striking.

Other buildings are the *Palazzo di Tribunali*, a brick building of the fifteenth century, resting on stone arches; and the College Alberoni, outside the Porta de S. Lazzaro.

The *Biblioteca Publica* contains a valuable Psalter (9th century) and a copy of Dante (14th century).

Among its natives, it reckons Gregory X., Cardinal Alberoni, and Battista Porta.

The *Trebbia* is rather a famous stream. On its banks Hannibal defeated the Consul Sempronius; and Suwarrow defeated the French under MacDonald, after a bloody fight of three days, at Novi, &c., 1799. These and other names are inscribed on the bridge.

[An interesting excursion may be made from here to *Velleia*, the ancient *Veleia*, a sort of Pompeii, at the foot of the Apennines, overwhelmed in the third century, a little after Constantine's death, by a landslip from the Moria and Rovinazzo hills. It is 23 miles south of Piacenza, by carriage to Rezzano; and thence by mule, crossing the rivers Lugono and Riglio, you come to Costa Pelata, and thence to Cima Fava beyond the Veseno; about  $\frac{3}{4}$  miles further, Rezzano, where the carriage road stops. Passing Castel Badagnano, you reach the Chero, another mountain torrent, in the bed of which the path leads to Velleia.

After remaining buried upwards of fourteen centuries, it was first brought to the remembrance of modern times, by the finding of a bronze tablet, in 1747. The village over it was then called Macinisso. This tablet, styled by antiquarians the Alimentary Table, was, in fact, a municipal act of T-ian's time, providing for the support of 279 poor *men*, and is  $5\frac{1}{2}$  feet long by  $5\frac{1}{2}$  broad. In 1760,

Philip of Parma ordered further searches to be made, the results of which are collected in the Parma Museum. They consist of marble and bronze statues, medals, inscriptions, stamps for marking ornaments, and other articles, including a pair of snuffers, made exactly like those in modern use. Another table, still more ancient than the Alimentary Table, is about  $2\frac{1}{2}$  feet square.

What buildings have been uncovered are on the slope of a hill. These are the Forum, Amphitheatre, and Baths. In the Forum are the marble tables and seals of the money changers. It is supported by a Doric portico, and architrave of wood, running round three sides of the building; the fourth side was a wall of a basilica, in which twelve statues, now at Parma, were found.

Coming from Parma, a distance of 45 miles, to this place, you take the rail to Fiorenzuola, where the road turns to the left to Castel Arquato, and up the bed of the Adda to Lugignano; here you take mules and a guide for the rest of the journey of 9 miles, over rugged hills down to Velleia, on the Chero, behind which are the Moria and Rovinazzo hills.]

Following the railway and the Via Emilia, we reach the College Alberoni, on the site of S. Lazzaro's old hospital; then come to

**Pontenure (Stat.)** and

**Fiorenzuola (Stat.)**. A small but interesting old town, with a population of 6,653; whence *Velleia* may be visited, as above mentioned. The views of the mountains are charming. Passing

**Alseno (Stat.)**, population, 4,018, we come to

**Borgo-San-Donnino (Stat.)**, in a fine plain. It has a large and ancient Inn, ornamented with frescoes and arabesques. Population, 10,777. It stands on the River Stirone. The Hospital, or asylum for the poor, was established by the French, in place of the suppressed convents. The Cathedral, of brick, with its curious animal sculptures, is of the twelfth century, and is extremely fine.

**Castel Guelfo (Stat.)**. So called after a ruined fortress of the Ghibellines. It is of brick, with machicolations and several curious towers.

A little further is the fine stone bridge on the Taro, built for Maria Louisa, by the engineer Concinelli, 1816-21, on twenty arches, and 1,070 feet long, by 25 broad. The piers are pierced by eighteen eyes, to offer less resistance to the torrent. At each end are noble staircases leading down to the water-side. At Farnoso, up this stream, Charles VIII. of France routed the Venetians in 1495.

## PARMA (Stat.)

Population, 45,217.

*Hotels*: Croce Bianca; La Posta; Italia.

The best Parmesan cheese, to which this place gives name, is made about Lodi. Good ham (*spalle di S. Secondo*), cooked in spices; *bonafata* sausages, trout, mushrooms.

*Conveyances*.—Railway to Piacenza, Modena, and Bologna. Railway Station a short distance outside the city. Omnibus fares, 75 cents; cittadini, 11r.

\**Chief Objects of Notice.*—Duomo, Steccata Church, Pinacoteca and Correggio's St. Jerome, Palazzo Farnese, Academy. Paintings by Correggio and Parmigiano, or Parmeggianino, of the Farnese school, one of those distinguished by *chiaro scuro*.

Living is agreeable in Parma. The air is pure, though, from the elevation of the town and the neighbourhood of the Apennines, it blows keen in winter. The territory has been always renowned for its rich meadows and flocks. Martial says of it, "Tondet et innumeros Gallica Parma greges." At the present day silk is the chief product. Scarcely enough corn is grown for home consumption, but it is abundant in salt works, mines of iron and copper, mineral waters, &c.

The city, which is a bishop's see, and the capital of a province, and late of a duchy, now incorporated with the kingdom of Italy, was made a Roman colony, called *Parma*, about B.C. 200, and may therefore boast of its antiquity. Little of the old time remains, except two small pillars near the Steccata Church, and a cippus and sarcophagus in front of the cathedral. It stands on the Parma River, where the Via Emilia crosses it, and forms the main street (1½ mile long), called Strada Massimo d'Azeglio, Str. Mazzini, and Corso Vitt. Emanuele, passing over the middle bridge on the river; the others being Ponte Caprazucca and Ponte Verde, leading to the Stradore suburb.

It was surrounded by moated ramparts, about 4 miles in compass, now turned into promenades, with five gates. Its wide streets have rather a deserted look. Many of the houses are large and well built, and it is provided with fountains and aqueducts for water; but the principal objects for strangers are the works of its three great painters—Correggio, Parmeggianino, and Lanfranco, which adorn the churches and public buildings of the town. Parmeggianino, whose real name was Mazzuola, was born at Parma, 1505.

The large Lombard Cathedral, or \**Duomo*, is in the Gothic style of the twelfth century (1106), remarkable for its unfinished front, triple gallery, and eight-sided cupola, the inside of which is decorated with the beautiful frescoes of Correggio. The subject is the \*Assumption of the Virgin, among a crowd of angels and saints. It is one of his finest works, though much faded. Here are tombs of the celebrated Bishop Turchi, A. Mazzo (the musician), and J. B. Bodoni (the printer), whose editions of Italian works are much admired. There is also a mausoleum to Petrarch (with portrait), who was for many years archdeacon of the cathedral. Many valuable sculptures, pictures, and frescoes by Rondani, Gatti, &c., may be noticed in the choir and other parts of the building, as well as the subterranean chapel, with its 28 marble Corinthian pillars.

At the side of the cathedral are the tall campanile, and the *Battistero*, or Baptistery; a rich octagonal building of six storeys, of Verona marble, built, 1196-1260, by Antelami. It contains many highly

adorned pillars, two being of Oriental granite; several curious antique pictures, with Lanfranco's picture of St. Octavius Falling from his Horse, and a large holy water Basin of one single piece of marble, of the thirteenth century.

*S. Giovanni Evangelista*, a white marble church, at the end of the Riolo, belonged to the Benedictine Convent, was built in the fifteenth and sixteenth centuries, and is enriched with good pictures, among which are—a beautiful copy of the St. Jerome of Correggio, by Aretusi; another copy of his famous Night, now at Dresden; but especially some superb frescoes in the cupola, by Correggio himself. This was his first great work, when he was only twenty-six. The subject is \*St. John in a vision, seeing Christ on his throne, with the Apostles around. The same great artist painted in chiaro-scuro the ornaments round the vault of the sanctuary, and gave the designs of the figures and children in bas-relief, in the frieze of the cornice, as well as on the candelabras, and the capitals of the pilasters down the whole length of the church. The arches in the St. Crucifix and St. Gertrude chapels have frescoes by Parmeggianino; in the second on the right is a Nativity by F. Francia. Going to the convent or college, you pass a recess over a little door, with a St. John the Evangelist by Correggio; and inside the convent, fronting the door of the winter refectory, is a pretty niched group of Infants by the same painter, in fresco, unfortunately much damaged. In a corridor there are four stucco figures, by A. Begarelli, of Modena.

The Church of the *Nuovi Cappuccini* was built in 1569 by G. F. Testa, and, though small, is rich and elegant, and crowned by a cupola, in which is the Assumption of the Virgin, a fresco by G. B. Tinti.

The *Cappuccini* Church belonged formerly to the Knights Templars. It has a Conception by J. B. Piazzetta; two good pictures of the Miracles of St. Felix, by L. Spada, in the choir; and two by A. Carracci of St. Louis and St. Elizabeth.

*L'Annunziata* is composed of ten Chapels arranged on an oval, to the centre of which they all tend. Among other ornaments is an Annunciation by Correggio, in fresco, removed from the walls on account of the injury it has suffered. Parmeggianino's Madonna and Child, and his St. Jerome, are in the convent.

The church of the suppressed convent of St. Paul, now dedicated to *S. Lodovico*, was frequented by the Ducal Court. In one of the rooms of the convent may be seen the famous *frescoes* of Correggio, representing the \*Triumph of Diana, with several attendants carrying instruments of chase, and compartments round it in chiaro-scuro. Another room is painted by A. Araldi.

*S. Teresa* is entirely painted in fresco by Galeatti; the subjects being the events in the life of the patron saint.

\**Beata Vergine della Steccata*, so called from a steccata or railing before an image of the Virgin, is the finest church in Parma; attributed to Bramante.



but really built by Bern. Zuccagni, about 1539. In the crypt are the tombs of the Ducal houses, the Sforza, Farnese, and other families. Its marbles and inlaid work, though rich, are exceeded by the beauty of the pictures, in fresco and oil, which it contains. Among others are the Three Sibyls, under the organ; a Moses breaking the two Tables, on an arch close by; and an Adam and Eve in chiaro-oscuro, all fine works by Parmeggianino. The remainder are works by Anselmi, Tiarini, B. Gatti, Sogaro, Franceschini, &c. Two Roman pillars of the time of Constantine stand opposite this church.

Some good frescoes are seen in *Trinita Vecchia* Church, among which are St. Roch and St. Antony of Padua; and a Holy Virgin with St. John Baptist and St. Francis, by G. B. Srotti, surnamed Molosso. There are also several inscriptions.

*S. Alessandro*.—Here are paintings by G. Mazzolo and Tiarini. At *S. Francesco de Prato* are frescoes by Anselmi. The façade of *Madonna delle Grazie* deserves attention.

The *\*Pilotta*, otherwise called the *Palazzo Farnese*, between Piazza Grando and Ponte Verde, is not remarkable except for the great mass it is composed of, though it was never completed. Here is the

*Accademia de' Belle Arti*, comprising a Pinacoteca or picture gallery, and a library in fourteen or fifteen rooms on the first floor, and a Museum on the ground floor. Open, 10 to 3, 1 lira; Sundays free.

The *Pinacoteca* contains some of the most remarkable by Correggio's works. Among these are the *Madonna della Scala*, a fresco from Porta S. Michele and the *Scala Oratory*; the *Madonna della Scodella* (i.e., of the platter which she holds); a Descent from the Cross; but above all, his *Il Giorno*, or the Day, otherwise called the *\*St. Jerome*, from the principal figure, accompanied by the Virgin and Child, St. M. Magdalene, and two Angels. Other noticeable Pictures are:—*Parmeggianino*—*Madonna*, with St. Jerome, &c. *Anselmi*—*Madonna and Saints*. *G. Mazzuola*—*Conception of the Virgin*. *F. Francia*—the *Vitale Madonna*, or *Madonna Enthroned*, with *Santa Justina*, *St. Benedict*, *Santa Scolastica*, *S. Placidus* (one of the portraits is a likeness of a member of the *Vitale* family). *F. Francia*—*Descent from the Cross*. *L. Carracci*—*Burial of the Virgin*. *Annibale Carracci*—a *Pietà*. *G. Mazzuola*—*Adoration of the Magi*. *Guercino*—*Madonna*. *Cima da Conegliano*—*Madonna on a Throne*. *Raphael*—*Christ in Glory*, with the *Madonna*, &c. *Correggio*—*Martyrdom of S. Flavia* and *S. Placidus*. *Parmeggianino*—*Martyrdom of St. Catherine*. *A. del Sarto*—a *Pietà*. There are also portraits of Correggio, Parmeggianino, &c.; Chevalier Toschi's drawings of Correggio's works, and colossal basalt statues of *Bacchus* and *Hercules*, found in the Farnese Gardens at Rome, with other relics from *Veleia*.

At one end stands Canova's fine statue of *Maria Louisa*, who, on the banishment of her husband to *St. Helena*, 1815, was made *Duchess of Parma*.

She resided, till her death in 1847, in a building close to the *Palace Farnese*, and there they show her son's (the Duke of Reichstadt) rich cradle, and her toilette, &c., given by the City of Paris to the *Bride of Napoleon*.

Two great galleries are filled by 21,000 volumes and 4,000 MSS. of the Library, founded 1770. There is a fresco (Virgin crowned) by Correggio from S. Giovanni's Church, and a large collection of prints. Among the literary curiosities here is a Koran taken from the Grand Vizier's tent at the battle of Vienna; a MS. of Dante by Petrarch which belonged to Francis I.; Luther's Hebrew Psalter; and 3,400 volumes of books and MSS., which belonged to Rossi, the Hebrew scholar, and were brought in 1816. Here also are 80,000 engravings, and the types of Bodoni, the famous printer.

The *Museo*, on the ground floor, is rich in bronzes and medals (about 30,000), inscriptions, and other monuments of ancient *Veleia* above mentioned, including the *Trajan Table*, and the *Lex Rubria*.

A large theatre, the *Teatro Farnese*, which forms part of the Palace, was built by G. Alcott for Duke Ranuccio. It is of wood, 1,033 feet long, nearly 100 feet wide, and could hold about 5,000 persons. It is the largest in Italy, and has been carefully restored. The semicircular body rests on Corinthian pillars 66 feet high, and has fourteen rows of seats for the spectators.

The *Teatro Nuovo*, near the Palace, was built by Maria Louisa in 1829. A third, more modern, is of very elegant design, by N. Bettoli, of Parma, the decorations by Chevalier Toschi.

The *Lycæum*, or College, sometimes called a University, is established in the old College of the Jesuits, and attended by about 200 students. Three or four professorships are attached. It possesses also a theatre of Anatomy, a museum of Natural History, laboratory, observatory, &c., with a Botanic garden in the Stradone promenade in the south suburbs of the city.

At the military college of *Santa Caterina* are good paintings by Lanfranco, L. Spada, F. Stringa, &c., and an interesting plan of attack and defence, modelled by P. d'Aubencourt, director of the plans at the Louvre. It is 52 feet long. Besides these educational establishments there are a *Monte di Pietà* for helping the poor, founded as far back as 1488, by Father di Feltré, who first set such a scheme on foot; a *Misericordia*, and other hospitals for the aged and insane; and various benevolent institutions projected by Maria Louisa; whose rule was mild and liberal.

The *Palazzo Municipale*, designed by G. Magnani (Statue of Correggio), and the *La Giara Riding House* near the market-place, deserve notice.

The *Palazzo Sanvitale* has a rich collection of Parmeggianino's designs, his Baptism of Christ (painted when he was sixteen), a gallery of ancient and modern masters, an excellent library, and a theatre, built of wood and occasionally open to the public.

*College Lalatta*, or *Maria Luigia*, is ornamented with Gambara's frescoes.

*Palazzo Pallavicini* possesses fine pictures by Galeotti, Tempesta, &c.

At the *Palazzo del Giardino Reale*, another seat of the ex-ducal house across the Ponte Verde, are some admirable stuccoes, Gobelins tapestries, and one room containing the frescoes of A. Carracci and Cignani. Owing to its being now a military school, entrance is not always allowed.

The *Casini de Vignola* is a small but elegant house, injured, however, by time and improper restorations.

Near the Porto di S. Micheli, built, according to some, by the celebrated engineer, Sammicheli, is the *Citadel*, which, though regularly planned and laid out, is incapable of much resistance. A fine esplanade lies between it and the town, close to the Stradone and the Botanic Garden. Statue of Correggio.

By the Treaty of Villafranca (1859), the Duchies of Parma and Piacenza were to be restored to their runaway sovereigns, subject to the concurrence of the people; an important reservation, which they were quick to use against them. As soon as the Austrian bayonets were withdrawn the whole edifice of tyranny tumbled into ruins. The small Ducal army joined its protectors at Mantua. Farini was appointed Dictator of Modena and Parma by the respective Chambers; Ricasoli governed Tuscany, under the Assembly; and Cipriani the Legations.

In the course of a short time deputations proceeded to Turin to offer the sovereignty of Central Italy to Victor Emmanuel, which he accepted conditionally; and Garibaldi being appointed to the command, an army was soon organised. The late Duke (Ferd. Ch. III.) was stabbed March, 1854; his prime minister, Baron Ward, once an English jockey, was dismissed, and his widow became Regent. She died 1864.

On the 5th October, 1859, Colonel Anviti, one of the most active and detested agents of the Duke was recognised by the mob at the station, and though taken by the police to the San Barnaba barracks, they broke in and massacred him. This unhappy event was a great stain on the Italian cause, and the population was disarmed by Farini.

Beyond the gates, near Sala, is the *Casino de Boschi*, a favourite retreat of Maria Louisa. The *Villetta*, or public cemetery, is also outside the town.

About 9 miles from it, at CALORNO, on the Castel Maggiore Road, is another ducal seat, a fine building, in extensive gardens. The wood of Selva Piana to the south, up the Apennines, was Petrarch's favourite retreat. His house is gone, but the noble prospect remains as beautiful as when he lived to enjoy it.

Among the natives of Parma were Cassius, the friend of Brutus; another Cassius, a poet, whom Horace speaks of; and Macrobius; besides the painter, Parmeggianino, already mentioned. Some of his best works are at Bologna, whither he went in 1527.

Rail, 14½ miles, to Forno, on the road to Pontremoli and Spezia (page 28)

*Roads from Parma.*—That by Colorno leads to Castel Maggiore (2 posts), on the Po, whence there is a direct road to Mantua and another to Bozzo, on the Cremona and Mantua Road. The direct post road to Mantua passes Sorbolo, on the Enza, Brescello (2 posts), and GUASTALLA (1 post), with a population of 9,544, near the Po; thence to Mantua, as in Route 16. Fertile meadows are seen all the way. A *ferrovia economica* (27½ miles) is open to SUZZARA (page 68), passing Brescello and Guastalla.

Many of the inhabitants of the province, belonging to the mountainous or barren parts of the state, emigrate to England to earn a small independence with their street organs and monkeys.

Leaving Parma at the railway station near Porta S. Barnaba, the line continues to traverse the great plain, close to the Via Emilia, and in view of the Apennines. Cross the Enza, which was the boundary of the now extinct Duchies of Parma and Modena.

**S. Ilario (Stat.)**, population, 1,800. Cross the Crostolo, and the next place is the walled city of

### REGGIO (Stat.) called *Reggio Emilia*.

The birthplace of Ariosto, the poet.

Population, 50,953.

Inn: Albergo della Posta.

This is the ancient *Rhegium Lepidi*, founded by Æmilius Lepidus, whose name survives in his Emilian Way and the new Italian province of Emilia. This road, under the name of the Strada Maestra (the master road), is the chief thoroughfare, with another called the Corso della Ghiara.

After being ruined by Attila and rebuilt by Charlemagne, Reggio came to the family of Este, which Ariosto, in the last canto of his *Orlando Furioso*, makes to spring from the marriage of Bradomante and Ruggiero, a converted Saracen knight. \*Ariosto's House, or the site of it, is shown near the Town Hall, or *Municipio*.

One remarkable building is the *Duomo*, in Piazza Grande, an unfinished church of the fifteenth century, having statues without and within it by one of M. Angelo's pupils, Clementi, who is buried here. Over the portal, Adam and Eve.

The *Madonna della Ghiara*, belonging to the Franciscan Convent of the Zoccolanti (i.e. sandal-wearers), in the Corso, contains a Crucifixion by Guercino, with frescoes by L. Ferrari and Tiarini. Nearer this is a granite obelisk, erected 1842, on the marriage of the Grand Duke. S. Prospero, in Piazza Minore, an old church, rebuilt in the sixteenth century. It has frescoes by Procaccini, Campl, and Tiarini. At the *Museo* is a Natural History collection, made by Spallanzani.

Not far from this, in the Apennines, are the remains of **CANOSSA CASTLE**, which belonged to the Great Countess Matilda, and in which Pope Hildebrand, to whom she gave shelter here, received the homage of Henry IV. in 1077. The Emperor was kept three days outside the castle in

the dress of a penitent, and on the fourth day was granted absolution after kissing the Pope's foot. This celebrated incident was brought into prominent notice by the negotiations between the German Chancellor (Bismarck) and the Pope. The nearest Station is S. Ilario, but Parma or Reggio is more convenient. The Countess's Chapel and portrait are at Bibbianello. She bequeathed her lands to the Church.

**Rubiera (Stat.),** 7 miles, at a little fortified place, near the Secchia. It was the state prison of the Duchy of Modena, and belonged to the ancestors of Bojardo, the author of the *Orlando Innamorato* (which Ariosto afterwards took up), and Count of Scandiano, a feudal castle a few miles off, under the Apennines. The next place is

### MODENA (Stat.),

The ancient *Mutina*, where Mark Antony was defeated, B.C. 43, by the Consuls Hirtius and Pansa, who were both killed.

Population, 58,060, including the suburbs. The women wear blue kerchiefs on the head.

**Hotels:** San Marco; Reale; Italia. Good zamponi or pettitoes; sponge-cakes, *pani speciali*, and other confections; *vino toscano* (red), *vino trebbiano* (white), and *vino di Sorbaro*, are the usual wines.

**Conveyances.**—Railway to Bologna, Parma, and Piacenza. Omnibuses and carriages at the railway station; the former 50 cents., the latter 1 lira to 1 lira 50 cents., to any part of the town.

**\*Chief Objects of Notice.**—Duomo; Ghirlandina Tower; Ducal Palace.

This small capital of the little absolute Duchy of Modena, now the principal city of the Italian province of Emilia, is a well-built and handsome place, between the Secchia and Panaro, shut in by walls, and containing several arcaded streets, the principal one called *Strada Maestra*, or *Corso della Via Emilia*, forming part of the *Via Emilia*. Here is a statue to Muratori, the great scholar. A canal, from near the railway station and Porta Castello, opens up a communication with the Po. It is well supplied with water. At the northern extremity is the citadel, in *Piazza d'Armi*. Of fifty Churches and chapels, the most remarkable is the

**\*Duomo**, or Cathedral, near the Corso, in *Piazza Grande*, founded, 1099, by Countess Matilda, in the Lombard style, and finished in the fourteenth century; has a stone vault and crypt. It contains the Rangoni tombs, and an ancient Modenese painting of the Crowning of Mary, by S. de' Serafini (1385), with a terra-cotta Nativity, by Begarelli. Its tall, conspicuous *Campanile* (1224-1509), consisting of a square base of 200 feet, with an octagonal spire of 115 feet on top, is of black marble, with a bronze garland round it, which gives it its popular name of *\*Ghirlandina*. It holds a famous *Bucket*, which, in the civil wars of the fourteenth century, was carried off from Bologna as a trophy, and is the subject of a burlesque poem, *La Secchia Rapita* (the Rape of the Bucket), by Tassoni, whose statue is here, and who must not be confounded with Tasso.

*San Pietro* and *San Francesco* both contain terracottas by Begarelli.

**S. Agostino**, or Santa Margharita, near the Reggio Gate. Here is a good Descent from the Cross, by Begarelli, a Modenese sculptor, a work extravagantly praised by M. Angelo; also the tombs of two other distinguished natives, Sigonio and Muratori. *Madonna del Carmine*, in the Corso, near the Bologna Gate, has a cupola painted by Paradis. *S. Paolo* has a Nativity of Mary, by Pellegrini, a native artist. *S. Vicenzo*, near the Palace Gardens, has tombs of the ex-ducal family. On the east side of the city, facing the Piazza Reale and near the Public Gardens, is the

**\*Ducal Palace**, now *Palazzo Reale*, an extensive and handsome pile, begun 1634, by Bart. Avanzini, with a fine colonnaded court and gardens, grand staircase, &c.

**Museo Civico**, in Corso S. Bartolommeo, principally small objects, bronzes, &c.

**Albergo Arti**, Piazza S. Agostino, contains at present the *Estense Gallery* and library. Among the paintings are the following:—L. di Bicci—*Madonna*. S. Aretino—*A Marriage*. N. dell' Abate—*Landscapes* (he is one of the best artists of the Modenese school). Tintoretto—*Madonna* and *Saints*. Correggio—*Ganymede*. Giordano—*Portrait*. P. Bordone—*Adoration of the Magi*. L. Caracci—*Venus and Cupid*. Titian—*Portraits*. Garofalo—*Madonna and Saints*. Guido—*S. Roch in Prison*, and a *Crucifixion*. D. Dossi—*Judith*, and portraits of the Este Family. G. Francia—*Assumption*. Guercino—*Venus sitting*, and *Marriage of St. Catherine*. A. del Sarto—*Holy Family*. G. Procaccini—*Circumcision*. Tiarini—*Crucifixion*. Pellegrini—*Nativity*. Pomarancio—*a Dead Christ on the Cross*. Murillo—*a Peasant*. Velasquez—*a Benedictine*. There is also a collection of drawings by old masters.

The Library, or *Biblioteca Estense*, is a fine collection of 90,000 volumes and 3,000 MSS., besides archives. Muratori, the author of "*Antichità Estense*," and Tiraboschi, author of "*Biblioteca Modense*," &c., were librarians here. The *Soliani Collection* of ancient and modern engraved wood-blocks (3,611 specimens) was acquired 1837. Some of the rarest MSS. and medals disappeared with the ex-Duke Francesco V., in 1859.

His little army of 2,000 men remained faithful to him, and was incorporated with the Austrian forces. He used to say he did not want "enlightened men, but obedient subjects and submissive Christians," the very essence of a despot's notions of good government.

The military barracks, at the Salicetta, were used by him as a prison for political offenders.

The Ducal Palace was occupied by Farini, the Dictator. It was asserted by the Court faction, and repeated by Lord Normanby, that this eminent man appropriated all the Duke's linen, which being marked "F." (for Francesco), would do as well for Farini. When he resigned the Dictatorship, upon the union of the Duchies with Sardinia, he was as poor as when he assumed it; so poor that

the Provincial Assembly voted him an estate and a sum of money, both of which he refused to accept.

Modena is a dull town, without society. the principal noteworthy objects being the terra-cottas, which were a speciality in the 16th century. It has a good theatre and Public gardens. General Cialdini was born at Castelvetro, near Modena, and began service with Don Pedro, in Portugal.

There is a short line to **Sassuolo**, 10½ miles south-east of Modena. Another, 19 miles, runs to **Mirandola** (this is not the Mirandola mentioned on page 98), with a branch at Cavezzo to **Finale**. Finale is a city of 12,979 inhabitants.

From Modena the rail continues to follow the Via Emilia, to the Panaro, the ancient *Scutenna*, which formerly divided Modena from the Romagna, or States of the Church.

**Castelfranco (Stat.)**, on the site of *Forum Gallorum*, is so called from a border fortress built by Pope Urban VIII. Rail to **Montebelluna**.

**Samoggia (Stat.)**, on a river of the same name.

**Lavino (Stat.)**, on another mountain stream; the ancient *Lavinus*. About 6 miles further, through a highly cultivated tract, is

**Bologna**, with the conspicuous Monte Della Guardia to the south. (See Route 20.)

## ROUTE 16.

**Milan to Treviglio, Cremona, Mantua, and Parma.**

By rail from Treviglio (see Route 13) as far as Cremona, 40 miles, in about 2 hours. The stations from Treviglio are—

	Miles.		Miles.
Caravaggio .....	3½	Soresina .....	24½
Casaleto Vaprio ...	9½	Casalbuttano .....	30
Crema .....	13½	Olimeneta .....	33½
Castelleone .....	20	Cremona .....	40½

**Caravaggio (Stat.)**, population, 8,164. Has a Lombard church, and was the birthplace of Michelangelo Amerighi, the painter, usually called Caravaggio, born 1569, the son of a mason. He is the founder of the naturalist, or literal school, as opposed to the ideal, which is based on selection. His best work is the *Pietà* in the Vatican. His Christ at Emmaus is in our National Gallery. Spagnoletto was one of his followers.

**Crema (Stat.)**, population, 8,261, on the River Serio, which comes from Bergamo. It has some manufactures, a breeding stud, and a cathedral of the fifteenth century, with paintings by Guido. S. Maria della Croce, outside the town, built about 1490. Rich meadow land from here all the way to Cremona.

### CREMONA (Stat.)

**Hotels:** L'Italia (the best); Sole d'Oro; Albergo Reale (Royal Hotel); Il Capello (Hat).

Good cheese, tortone cake, and mostarda; the last a preserve flavoured with mustard seed.

An ancient town and bishop's see of 20,202 inhabitants, once noted for its manufacture of

"Cremona" violins, as well as other musical instruments; the chief makers of which were Amati (born 1596) and Stradivarius (born 1644), in the seventeenth and eighteenth centuries. Another maker is J. Guarnerius, born 1683. Paganini's violin, at Genoa, is a Stradivarius. Their houses are in the great square.

It stands near the Po, in a fertile but marshy part of the great plain of Lombardy, and is the capital of the province of the same name. Walls and ditches surround it on all sides, the ditches being filled by a canal, called the Naviglio di Crema, which comes down from the Oglio and runs into the Po, which is henceforth navigable to the sea.

It is about 5 miles in circuit, and though the general view of its streets and houses is agreeable, yet, being too large for the population, there is a decayed look about the place. Many of the gates deserve notice; but the most remarkable object is its famous \**Torrazzo*, or Bell Tower, nearly 390 feet high, being one of the loftiest in Italy, and visible for many miles round the town. It was built 1261-84, on the establishment of peace with the neighbour states, and is a plain square tower surmounted by an octagon and spire. There are 498 steps up to the bells in the spire, which commands a magnificent view of the great plain of Lombardy, from the Alps to the Apennines.

Among the best buildings are several palaces and churches, in the Gothic style; and the Town Hall, or *Palazzo Pubblico*, of the thirteenth century, restored, is in the great square, near the Torrazzo; it contains a picture gallery (Campi, &c.) and mantel-piece. For painting the loggia of this building, F. Sacconi and his brother, the founders of the Cremona branch of the Lombard school in the fifteenth century, were exempted from taxes by their fellow citizens. The old brick *Palazzo de' Gonfalonieri*, close by, marked by battlements and large arches (now filled in), is now a school. Cremona possesses several good infant schools, first established here by the Abate Aporti, in 1829. Holiday schools for elder boys, i.e. schools which they attend on church holidays, also exist here. *Palazzo Reale* has pictures, designs by M. Angelo, coins, &c. The fine fifteenth century Gate of the Stanga Palace is now at the Louvre.

The \**Cathedral*, or Duomo, close to the tower, to which it is united by open loggie, is a Gothic church, for the most part built between 1107 and 1606, the façade of white and red marble being the latest portion. This is ornamented by curious carvings of the seasons, signs of the zodiac, and a rose window, by G. Porrata, 1274. The interior is highly adorned, and contains many paintings by Pordenone (the Crucifixion), B. Gatti, Boccacino (the "Raphael" of Cremona, as he is called), Maretti, Campi, Marosso, &c., with frescoes by Diotti, and sculptures by Sacchi, a native artist of the thirteenth century. A Romanesque eight-sided Baptistery of the eleventh century is the most ancient part of the cathedral. In the Campo Santo adjoining is an ancient pavement, with mosaics.

In *S. Nazaro* Church are cupola paintings by the brothers B. A. and G. Campi, some of whose works, as well as other native artists, are seen in the Churches of *S. Pietro al Po*, *S. Abbondio*, *S. Domenico*, *S. Lorenzo*, *S. Giorgio*, &c. *Santa Agata* in *Piazza*. *Garibaldi* is an ancient Gothic building, of brick, like the rest, containing G. Campi's Martyrdom of *Santa Agata*. Another ancient church, *S. Agostino*, has Perugini's Virgin and Saints. At *Santa Pelagia* is a monument to Archbishop *Vida*, a native of the city; "Immortal *Vida*," of Pope's lines, who prophesies—

"Cremona now shall ever boast thy name  
As next in place to Mantua, next in fame."

One mile out of the town, on the Mantua road, is the fine Church of *\*S. Sigismondo*, which was part of an abbey founded by F. Sforza I., Duke of Milan, who rebuilt it on his marriage with Bianca Visconti, 1441. It is full of paintings and frescoes by the Campi, Boccaccino, Gatti, and other Cremona artists.

It was at Cremona that Prince Eugene surprised Marshal Villeroi, and made him prisoner, 1702.

Cremona was a flourishing town in the territory of the Cenomanni, having been colonised before Hannibal's March into Italy, so that it may vie in antiquity with any of its neighbours. Virgil and Tacitus both describe the injuries it endured in the civil wars of the empire.

By rail to Casalpusterlengo (Route 15), and hence to Piacenza and Pavia.

By rail to Mantua, 89 miles, opened 1874, in the direction of the ancient Via Posthumia; past **PIADENA (Stat.)** near Gannetto, an old fortified post in the Duchy of Mantua; **BOZZOLO (Stat.)**, population, 4,436, the ancient *Bozzolum*, on the Oglio, with a castle formerly belonging to the Gonzaga family; **Castelluchio (Stat.)**, on a branch of the Mincio; and *Le Grazie* Church (see page 68).

Rail to Brescia (page 40), 31½ miles, through **Olmeneta**, **Verolanova**, and **Bagnolo**.

For Parma, proceed to **PIADENA**, as above, then take the line (opened November, 1884) to

**Casal Maggiore (Stat.)**, population, 15,648, at the ferry on the Po. Then to **Colorno (Stat.)**, and by Colorno Castle and the old Abbey of *S. Martino*, to

**Parma (Stat.)**, on the railway to the south (Route 16).

## ROUTE 17.

### Verona to Trento,

Up the River Adige, near the Lago di Garda, by railway, on the Brenner route. The stations are—

Miles.	Miles.
Parona .....	7½
Pescanteno .....	11½
Domegliara .....	14½
Ceralno .....	18½
Peri .....	23½
Avio .....	32
Ala .....	35
Mori .....	44½
Rovereto .....	46½
Trento .....	51

This is partly in Austrian territory.

**Verona (Stat.)** See Route 13.

**Domegliara (Stat.)**, near RIVOLI, on the other side of the Adige, where Bonaparte defeated the Austrians under Alvinzi, 14th January, 1797, after a hard fight, the town being taken and retaken twice over.

**Rovereto (Stat.)**, which is in Austrian territory, is the nearest station for

**Riva**, at the head of Lake di Garda. (See *Bradshaw's Hand-Book to Switzerland and the Tyrol*.)

*Hotel* and Pension au Lac, pleasant and comfortable; recommended.

A town of 6,046 population, seated among mountains, in a climate so mild that oranges, myrtles, olives, &c., grow in the open air, and entitle it to be called the paradise of the South Alps. Two mountain streams tumble into the lake here. At the Minorite Church are some works of art; *La Rocca Castle*, on the lake, was built by the Scalgeri family. There is a fine promenade in the colonnade, on the little harbour.

Various excursions may be made on the Lake, which is surrounded by hills, castles, country houses, &c., offering a great variety of beautiful prospects. A steamboat starts daily to the little port of Desenzano, besides the ordinaria, or packet boat, twice a week. From Riva to Peschiera at the bottom, the Lake is about 30 miles long; the breadth here is 10 miles; excellent fish is caught. Virgil calls it the *Benacus*, and notices the storms raised by the mountain winds. Only the upper part on each side of Riva belongs to Tyrol. *Mount Baldo*, comparatively bare, hangs over the east side; the west is by far the most picturesque.

In the middle is the pretty Island of Tremelone, with Count Lecchi's house and gardens. Among the spots on the west shore worth notice are—the *Ledro Waterfall*, behind Ponale, 200 feet down; Limone, and its citron groves; the limestone quarries of Tremosine; Gargnano and its villas; Toscolano and vineyards; **Salò** (population, 4,555), among orange groves, one of the most delightful parts of the lake; *Manerba*, where was a temple of Minerva. Würmseer marched down both sides of this lake to meet Bonaparte in the campaign of 1796.

For **Trento (Stat.)**, or Trent, where the Council was held, and the Brenner Pass, see *Bradshaw's Hand-Book to Switzerland and the Tyrol*.

## ROUTE 18.

**Verona to Mantua, Modena, and Bologna.**

By rail to Mantua, 25 miles, three times a day, in 1½ hour.

**Verona (Stat.)** See Route 13.

The trains leave Porta Vescovo, from which it is 1½ mile to Porta Nuova; after which the stations are—

Miles.	Miles.
Dossobuono .....	6½
[Branch to Rovigo.]	
Villafranca .....	11
Mozzecane .....	14½
Roverbella .....	18
Mantua .....	25½

After passing **Dossobuono (Stat.)**, where the branch line to Rovigo and Adria goes off, we have **Casrozza** to the right, where the Piedmontese were beaten by the Austrians, 25th July, 1848. Then comes

**Villafrauca (Stat.)**, 8,729 population, which was Charles Albert's head-quarters at the time; and gives name to the convention of 11th July, 1859, between Napoleon III. and Francis Joseph, concluded after the battle of Solferino, 13 miles distant. It is a bustling market-town, in the province of Mantua, with a castle of the fourteenth century. The two sovereigns met at a house in Contrada Cappuccini, belonging to a Signor Morelli-Bugna. The interview lasted an hour, the Emperors conversing sometimes in Italian, sometimes in German. Nothing was written at the meeting; but the inkstand and paper, which were placed on the table, may still be seen here, exactly as they were set down. Louis Napoleon mechanically picked to pieces some of the flowers in a vase which stood before him. When they came out, he was gay and easy, as might be expected; the Kaiser looked downcast and embarrassed.

Count Arrivabene relates the effect of this unexpected peace on the Italians; the coldness of Victor Emmanuel; the fierce rage of Cavour, who resigned, to be replaced by Ricasoli and Ratazzi, though he continued to be the mainspring of every movement which followed; the dead silence of the people in their public reception. About 5 miles west of Villafrauca is

**Valeggio**, on the Mincio, and the high road from Peschiera to Mantua. At this place, Villa Maffei, a building of the seventh century, and the seat of a family represented by Count Maffei, at one time secretary to the Italian Legation in England, was, for its situation and its magnificence, chosen as the residence of the Austrian General during the annual military manoeuvres in Autumn. Francis Joseph established his head-quarters here before the battle of Solferino, and it was occupied by Louis Napoleon after the battle. "More than once," says Count Arrivabene, "while strolling about the gardens, to which my *permis* gave me access, I saw the Emperor in his shirt sleeves, writing at his desk; sometimes smoking a cigar, but always at work; for it is only doing him justice to say that he saw to almost everything himself, and did not spare either fatigue or trouble during the campaign." The simplicity of his habits made him very popular with the people.

He was up at three every morning. Four dishes, one quality of wine, and plenty of fruit, was the unvarying fare at table. But in spite of the freedom which seemed to exist, the strictest vigilance was kept by the police and the Imperial body-guard. From here he sent General Fleury with proposals for an armistice to the Austrian Kaiser, at Verona, on the "fatal 6th July," as the Italians call it: a day which damped all their bright hopes of recovering Venetia. Besides considerations of policy, it appears that Louis Napoleon was really

disgusted with the quarrels of his generals, and the horrible scenes of real war, which he now witnessed for the first time.

Cross the Mincio to **Volta**, about 4 miles southwest, nearer the field of Solferino. It derives its name from a *turn* in the road leading to the passage of the Mincio at Borghetta, and lies on the slope of a small hill. Here is a splendid villa belonging to Prince Ch. Gonzaga, whose family were Lords of Mantua, but were almost reduced to poverty by Joseph I. When Napoleon I. passed through Mantua, the head of this old house was so poor that he had not a decent coat to attend the levée. After a long suit in the Austrian courts, a pension of £1,000 was settled on the Prince. About 6 miles south of this, lower down the Mincio, is

**Goito**, the birthplace of Sordello, a famous knight and troubadour of the thirteenth century. In the war of 1859 the damage sustained by this small commune was reckoned at three millions of *zwanzigers*. A pleasant road runs from Goito to

**Rivalta**, parallel to the course of the Mincio. This is the place where Count Arrivabene, the accomplished author of *Italy under Victor Emmanuel*, spent his early youth, at the seat of his uncle, Count Ferdinand. He gives a very pleasant description of his return to the old family home in 1859. He speaks of the delicious green figs, and luscious grapes, called *lugliatica*, from coming to perfection in July. Two months later, his mother, a lady of sixty-five, was arrested by the Austrians in her own house, and shut up in prison with women of the worst character, only for attending a mass in honour of those who fell at San Martino. From this place it is a short distance to Mantua.

**Roverbella (Stat.)** Population, 3,000. Celebrated as Bonaparte's head-quarters in the war of 1796. It is the nearest station for Goito and Rivalta, above mentioned, which lie a few miles west on the Mincio.

### MANTUA (Stat.),

"Mantova la Gloriosa," or the Glorious, as it is styled by the Italians.

Population, 28,048, of whom 4,000 are Jews.

*Hotels:* Aquila d'Oro; Ecu de France; Croce Verde, or Fence.

*Conveyances.*—Railway to Verona, Cremona, and to Modena, for Bologna on the Central Italian line. Omnibuses to and from the railway station, 2½ miles from the town.

\**Chief Objects of Interest.*—Cathedral; St Andrea; Ducal Palace; G. Romano's House; Ragione Palace; Palazzo del T., or Te, and G. Romano's frescoes; Grazie Church.

The capital of the province of the same name, seated on an island in a lagoon of the Mincio, in a flat and marshy though fertile country. Having been strong'y fortified by the Austrians, and defended by a citadel considered to be impregnable, it formed the key of the Quadrilateral. 11 1/2

specially noted as the birth-place, or close to the birth-place, of *Virgil*, the "Mantuan Bard," as he is called. He praises its beauty and antiquity. When Augustus settled his veterans here after driving out the natives, he bestowed a farm on the poet, who repaid him with his first Eclogue.

After sharing in the disasters which Italy endured from the Barbarians, it became a republic, and at length fell under the power of the Gonzaga family, who ruled here in great splendour from Ludovico I., in 1328, till Vincent II. in 1627. The French took it in 1797, after a valiant resistance by old Würms; but the Austrians recovered it again in 1799.

The Island of Mantua, which is about 5 miles round, is joined to the mainland by long bridges, or causeways, of not less than 1,000 feet. There are two other small islands—Ceresa, or Isola Te, as it is called, and Pradella—both fortified. At the point below the town the river makes a sort of a port for the barges which ascend it from the Po. The streets and houses are regular and well built. The oldest are collected round the Corte Reale, near Porta S. Giorgio and the long bridge of the same name, from which the best view of the city is obtained. The principal thoroughfare is from the palace, through Piazza di S. Pietro and Piazza delle Erbe to Porta Pradella.

Giulio Romano, who had been Raphael's pupil, worked here, both as a painter and architect, and gave designs for palaces, churches, houses, and villas. Primaticcio was his most distinguished disciple. Andrea Mantegna died here, 1506. Rubens also lived here some years.

Among the public squares are Piazza Virgiliana, the largest, so called from a statue of the Mantuan poet. Here are the Ergastolo Prison and the Teatro Virgiliano. It was from the former that Felice Orsini made the wonderful escape which is related in his "Memoirs." Porta Mulina, or Molini, built by G. Romano, leads out to one of the Bridges (as old as 1190) and the twelve old water Mills which are dedicated to the twelve Apostles. Piazza Sordello faces the Cathedral; Piazza delle Erbe is near S. Andrea, and has a statue of Dante.

Its nineteen Churches are large and handsome, and mostly of the sixteenth century.

\**S. Andrea* was rebuilt in the Italian style by Alberti, except the cupola by Juvara, a Spanish artist. The old Gothic tower of the first church stands close by, having string-courses and cornices of moulded brickwork, but terminated by an insignificant octagon and spire. The church is an elegant and well-proportioned cross, 317 feet long and 95 feet high in the nave and transepts, "interesting as the type of all those churches, from St. Peter's downwards, erected in Italy and in most parts of Europe during the last three centuries."—(*Ferguson*.) Its entrance front, the only part of the exterior which is finished, is worthy of the interior. It has a great central arch, well supported by pilasters on each side, and crowned by an "unbroken pediment." In the portico are traces of

frescoes, by A. Mantegna and his pupils, with decorations by A. and P. Mola. There are tombs of J. Andreassi and his wife; J. Gonzaga, by Romano; of Mantegna, with his bronze bust, by Sperandio; of P. Strozzi and Bishop Andreasi, by Romano and P. Clementi respectively.

One chapel contains several tombs of celebrated Mantuans—as Donato, the botanist; Cantelmi and Capilupi, the poets; Sperandio; and P. Pomponaccio, the philosopher.

Among the best pictures are the Annunciation, by Mantegna; Adoration of the Magi, a fresco by L. Costa; Crucifixion, by Guisoni; and another by Pagni.

In St. Longino's Chapel are frescoes by Rinaldo, from designs by Romano (St. Sebastian for instance), and a St. Anne, by Brusasorci.

At the high altar are statues of Faith and Hope, by Canova's pupils. They show, as a most precious relic, a drop of Christ's blood; also the bones of the soldier (Longinus) who pierced his side.

\**S. Pietro*, or the Cathedral, in that Piazza, near the Ducal Palace, and one of the finest in Italy, was built by G. Romano, and adorned by his disciples. The front was added in 1761. Here is the body of S. Anselm, with *Statues* of the prophets and sibyls by Primaticcio. The paintings of the cupola are the work of Mantegna and Ghigi. In the Oratory is a Madonna, by Mantegna.

*Santa Apollonia*.—Pictures of the Venice and Ferrara schools.

*Santa Barbara in Corte*, close to the old Ducal Palace, was built by G. B. Bertani, and has a good campanile. Notice here—The Baptism of Constantine, and the Martyrdom of St. Adrian, by L. Costa, from Bertani's designs, with the Martyrdom of Santa Barbara, by Brusasorci. In the sacristy is a golden basin, supposed to be the work of B. Cellini.

*Santa Barnaba* contains, among other pictures, the Miracle of the Loaves, by L. Costa; the Dream of Ronaldi, by Bazzani; St. Philip, by Oriolt; Marriage at Cana, by Maganza; St. Sebastian, by Pagni; in the sacristy, a Madonna, by Monsignor and by G. B. Mantovano, from designs by G. Romano. The tomb of Romano is perhaps the most remarkable thing here, but both the stone and inscription are worn out. His house remains near the Palazzo della Giustizia, built by him.

*S. Egidio* has a monument of Tasso's father, Bernardo Tasso, who was also a poet.

*S. Maurizio*.—Here are the Annunciation and St. Margaret, both by L. Carracci; the latter a fine work. The church was dedicated for a time to "Divo Napoleoni," as attested by an inscription, which may be still made out over the door; and General Creuzer has here endowed a chapel sacred to the memory of great warriors, with lines in honour of Charles V., Louis XIV., and Napoleon.

*S. Sebastian*, near Porta Posterla, was built, 1460, by L. Gonzaga, from designs by L. B. Alberti, the architect of St. Andrew's. It is in a dilapidated

condition. The frescoes of Mantegna (whose house is close by) in the façade are almost faded out. L. Costa's Martyrdom of the Saint is here.

*Accademia Virgiliana di Scienze e Belle Arti* (Fine Arts Academy).—Among several works is a Descent from the Cross, by J. Monsignor. There is a Library; with a *Museo Antiquario*, including busts of Euripides, Thales, Virgil, Tiberius, Caligula, Commodus (as Mercury), and other Emperors; bas-reliefs of Philoctetes, Labours of Hercules, Battle of the Amazons, Pluto and Proserpine, Mercury, Descent of Orpheus to the Shades, Medea, with statues of Diana and Apollo; a Muse, without hands; and Etruscan, Greek, and other urns.

Among the remarkable houses are—*Casa Marc Anton Antimaco* a celebrated philologist, with the inscription "Antimachum ne longius queras"; *Casa Bertani*, built by the architect Bertani, marked by two columns, illustrating the Corinthian style; *Casa Biondi*, with a picture, supposed to be the Ariadne of G. Romano.

\**Casa di Giulio Romano* was built by the great artist himself, and decorated by Primaticcio. A small antique Mercury is over the door. In front of it is the *Palazzo Colloredo*, which Romano also designed. It is marked by a gigantic stucco caryatid of fantastic character, and contains paintings by himself and disciples.

*Palazzo del Diavolo* obtained its name from the wonderful rapidity with which it was built by its founder, P. Ceresara.

At the *Casa Susanni* is a gallery of works by Mantegna, Guido, Francia, Parmegianino, &c. Count Beffa possesses a fine Madonna, by P. Vecchio.

Near the Porta and Ponte di S. Giorgio, which divide the middle and lower lakes (as they are called) of the river, and the Ducal Palace, is the

*Castello di Corte* (Ducal Castle), built by B. Novara, 1388–1406, for Francis IV., of Gonzaga, with machicolated walls and towers, &c. It is now used as a repository for archives; one of which records the death, 1st November, 1546, of G. Romano, "Superintendent of all the Ducal buildings, after fifteen days' illness," of fever, aged forty-seven. He entered the Duke's service in 1524. Many frescoes of the Gonzaga family, by Mantegna and others, are visible, though much decayed.

The \**Ducal Palace*, now *Corte Reale*, near the Piazza della Fiera, is a vast, old, irregular pile, with great machicolated towers and battlements, including the *Palazzo Imperiale*, *Palazzo Vecchio*, and the *Corte Imperiale*.

It was the ancient seat of the Gonzagas, begun by G. Buonacolsi Bottigella, in 1302, and enlarged and renewed by Romano, whose genius and skill are visible in every part of it; though many of its 560 rooms are in a state of neglect, ruin, and decay. In the room called the *Scalcheria* (Steward's Office), overlooking the *Piazza del Pallone*, are

fine pictures of the Chase of Diana, and Venus caressing Cupid before Vulcan, by Romano; the Car of Apollo, in the ceiling, is by his pupils.

At the *Paradiso* apartments, among the decorations of the cabinets, the name of the beautiful Isabella, daughter of Hercules D'Este of Ferrara, wife of Francis III., with the motto "forse che si forse che no" (perhaps Yes, perhaps No) may be noticed. In the *Troja*, or *Troy Room*, are frescoes from the war of Troy, by Romano; and Cupid and Love, by pupils of Mantegna. The *Camera degli Arazzi* contains arras-tapestry, copied from the famous Cartoons of Raphael. The *Galleria degli Specchi* (glasses) is full of paintings and portraits by Romano's pupils; many of which suffered from the French Republicans in 1797. All these rooms are connected by passages and courts, and deserve careful examination, though showing marks of great neglect and decay. Two Towers of the same age, called *Torre della Gabbia*, or *Tower of the Cage* (for criminals), and *Torre dello Zuccherro*, are near the palace. The former, built 1302, by G. Buonacolsi, commands a fine view of the city and environs, from a room at the top.

The \**Palazzo della Ragione*, not far off, was built 1198–1250, and though ancient, is well preserved. Under a canopy is a curious statue of Virgil; the clock tower was added, 1478. "This palace illustrates the great principle of Lombard design, in tall buildings, which they always sought to ornament by increasing the number of openings in each storey, and decreasing in consequence their size, but making them at the same time more ornamental."—*Ferguson*.

Passing out of the Porta Pusterla we come, in a little time, to the \**Palazzo del Teor del T*; a square Doric pile, built by Frederic II. of Gonzaga, from Romano's designs, and so called either from the T shaped piece of ground on which it stands, or from tejetto, a drain. It is nearly a square, 180 feet by 186 feet, but only 30 feet high, with two ranges of windows, between Doric pilasters; and is rusticated throughout in coarse yellow stucco. The loggia in the court, towards the bridge and garden, though of stucco, is of good proportions, and is ornamented with subjects from the history of David, by the great painter and his pupils; besides bas-reliefs by Primaticcio.

In the *Camera dei Cavalli* are portraits of Frederic's horses, by Pagni and Rinaldo. The *Camera de Psiche* has pictures on oil and fresco, of the story of Cupid and Psyche, from Romano's designs. In the *Camera del Zodiaco* the seasons are painted on the walls, and the signs of the Zodiac, in compartments, on the ceiling, by Romano's pupils. *Camera di Faetonte* takes name from Phaëton, whose Fall is painted here; with small pictures of centaurs, &c., by Romano and his pupils. *Sala degli Stucchi*, so called from the stuccoes representing the Triumphant Entry of Sigismund into Mantua, 1438 (when Francis Gonzaga was created Marquis); Scipio and his prisoners; Alexander opening the Cabinet;



which he keeps his Homer; Cæsar burning the letters of Pompey; all by Primaticcio. \**Sala dei Giganti*, a small room, adorned by the Assault of the Giant Titans on Olympus, from designs of Romano. The figures exceed a scale of two to one. In the garden are a Grotto and Pavillion, the latter containing a series of pictures of Human Life, from the Birth to the Resurrection of man, done by Romano's pupils under their master's direction.

"The charm of his palace" says *Ferguson* "depends on the coffering and colouring of the ceilings, which display an amount of design and fancy, combined with elegance, seldom seen elsewhere; but they will not suffice to redeem the building from the reproach of being, at least, externally of the tamest commonplace, as an architectural design."

At the *Scuole Pubbliche* is the public *LibRARY*, founded by Maria Theresa, containing 90,000 volumes, and 1,000 MSS. Among these are Pindar, the Hecuba, and Orestes of Euripides, a Panegyric of Trajan and a Virgil; besides the correspondence of Voltaire and Bettinelli. The *Capituli* library possesses 129 valuable MSS., serving to elucidate the literary history of the fifteenth century.

A little way out of Mantua is Pietole, which, agreeably to a tradition preserved by Dante, in his Purgatory, is thought to be the site of *Andes*, Virgil's birth-place. An old ruined palace of the Mantuan dukes, called *La Virgiliana*, marks the spot. Hither the Cardinal de Medicis came for refuge after the battle of Ravenna; and here also General Miolles gave his banquet in a Temple of Apollo, improvised for the occasion; the Saints taking the place of the Gods.

At *Curtatone*, on the Grazie Road, near the Mincio, on the 29th May, 1848, the Austrians defeated the Tuscans, who came to the assistance of Charles Albert. The Tuscan volunteers were 1,316 soldiers of the Grand Ducal army, and 1,168 of the newly-raised civic guard, with youths from the Pisa University, and other equally unwarlike sources, to the number of 5,000; all under the command of General Langier, assisted by Piedmontese officers. They were opposed to 35,000 Austrian troops, commanded by Radetsky. The villages of Montanara and Curtatone are  $\frac{1}{2}$  mile distant from each other. "For more than six hours the devoted little band held in check the enormous force opposed to them, and though the promised Piedmontese support never came, the Tuscans gained the object in view, and stayed the advance of the Austrians long enough to enable the Piedmontese to win the battle of Goito the following day." The loss of the Tuscans was very heavy; but they had done their duty to their country, and proved they could fight like heroes. The names of those who fell are recorded in the Church of Santa Croce. Two Pisa professors were killed; and a third, Montanelli, supposed to be mortally wounded, afterwards recovered, and became one of the Grand Duke's ministers.—"T. A. TROLLOPE'S *Tuscany in 1849 and 1850*."

Beyond this, 5 miles from Mantua, on the bank of the lake, and within view of the Church of

*Santa Maria della Grazie*, founded, 1399, Gonzaga and the citizens, in pursuance of made during the plague. It contains a mirror portrait of the Madonna, attributed, as St. Luke, and much revered. It is still a frequented place of pilgrimage, especially Assumption Day. The church is an Italian of the simplest style, set off with many e and inscriptions. Within are paintings of Costa, L. Gambara, Monsignor, &c., besides monument of Coradi (1489), the son of the brated military leader, and another of B. (Ilone, the friend of M. Angelo and Raphael author of the Cortegiano. This latter was de by Romano; the inscription is by Cardinal I By his side is his young and learned wife.

Among eminent persons who have visit church and left their offerings, are Charles his son Ferdinand, Plus II., the Constable Bo and even an ambassador from Japan. The are covered with a double row of wax figur size of life) of these and other eminent persc bishops, cardinals, kings, &c., who have re some benefit or grace from the Virgin. Eael an inscription in verse. The art of makin was invented by a Franciscan of Acqua N 1521, but they require frequent restoration.

The miscellaneous offerings are most vario singular. One is a crocodile or lizard kille Mantuan in the rivers about here; and ano a piece of rope from a convict about to be h who prayed for help to the Madonna, wh rope broke and restored him to his place in s

A rail is open to Modena, and to Cremona one, *viâ* Legnago and Este, to Monselice, line between Padua and Bologna. (See Ro and 20.)

From Mantua to Modena, on the Central I rail, the stations are as under:—

Miles.			
Borgoforte .....	7	Carpi .....	
Suzzara .....	12	Soliera .....	
Reggiolo .....	17	Modena .....	
Bolo-Novl .....	21½		

**Borgoforte (Stat.)**, a fortified castle on built 1211, near the junction of the Mincio.

**Suzzara (Stat.)**—population, 9,652 — Prince Eugene fought an indecisive battle May, 1703, with the French under Vendôme

[Rail from Suzzara to Parma (pag 27½ miles, through Brescello and Guastalla.

**Guastalla** (10,593 inhabitants, near the bank of the Po, a bishop's see, and former head of a little county and duchy, united to in 1749, and to Modena in 1847. Its histo been written in four great quartos, by a author, P. Affo. Guastalla, now finally a to the kingdom of Italy, stands on the Cr

f the Po, which was the boundary towards | Gondolas, with one boatman, 1 lira the first  
 It contains a Cathedral, and five or six | hour, and 50 cents. for each successive hour;  
 arches. public library of 6,000 volumes, | Omnibus gondolas, 25 cents., it is not advisable to  
 cross Grand Canal, 5 cents.

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 ni, Vivarini,  
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 intoretto. P.  
 lino, S. Rocco.

which he keeps his Homer; Cæsar burning the letters of Pompey; all by Primaticcio. \**Sala dei Giganti*, a small room, adorned by the Assault of the Giant Titans on Olympus from ~~the~~ *Romano*. ~~The sources are~~

Beyond this, 5 miles from Mantua, on the right bank of the lake, and within view of the city, the Church of

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branch of the Po, which was the boundary towards Modena. It contains a Cathedral, and five or six other churches, public library of 6,000 volumes, school of music, and a statue, in bronze, of Gonzaga I.]

**Modena (Stat.)**, on the Central Italian line; which comes this way from Parma and Reggio, and goes on to Bologna. (See Routes 16 and 20.)

## ROUTE 19.

### Venice to Treviso, Udine, and Trieste.

#### VENICE (Stat.)

"There is a glorious City in the sea:  
The sea is in the broad, the narrow streets,  
Ribbon and flowing; and the salt seaweed  
Clings to the marble of her palaces."—*ROBERTSON'S Italy.*

**Venezia**, of the Italians: *Venedig*, of the Germans. Population (1891). 159,000 (including suburbs), in 2,000 streets and alleys.

#### Hotels:

**Grand Hotel** (formerly New York Hotel). **Palazzo Ferro**, newly fitted up; well situated on the Grand Canal.

**Danielli's Royal Hotel.**

**Grand Hotel de l'Europe**, on the Grand Canal. Com'ort combined with moderate charges. See Adv't.

**Hotel d'Italie Bauer**, with a large terrace, on the Grand Canal. Recommended. See Adv't.

**Hotel de Rome** and **Pensil-ni-Suis**, advantageously situated on the Grand Canal.

**Hotel Beau Rivage**, facing the Lagunes.

**Hotel d'Angleterre**, Quai des Eclairs.

**Hotel Britannia**, first-class hotel, with excellent accommodation.

**Grand Hotel Vittoria**, old established first-class hotel, situated near to St. Marc Square; Monaco; Hotel Luna.

**Boarding House**, 1159, Calle del Loganzierier.

**Cafés:** Florian, Piazza San Marco. English and French papers. **Café Svizzeri**, Piazza San Marco. **Bauer-Grünwald**, near Grand Hotel d'Italie.

**Resident English Consul and American Consul.**

**Church of England Service.**—At the English Church.

**Presbyterian Service.**—At 95, Piazza San Marco.

**Waldensian Church.**—Palazzo Cavagnis.

**Reading Room.**—Piazza St. Marco in the Procuratie Vecchie. English and other newspapers for the week or month.

**Conveyances.**—Railway, to Udine and Nabresina (for Vienna and Trieste); to Verona and Milan.

On arrival at Venice there is often confusion. When you alight from the train call out the name of your hotel, and the porter belonging to it will engage a gondola and see to your baggage. Or, proceed to the canal, which is at the front of the station, engage a gondola, return for your baggage, with a porter, to whom point out your gondola; 5 cents per package is expected as his fee.

There are upwards of 4,000 gondolas at Venice.

Gondolas, with one boatman, 1 lira the first hour, and 50 cents, for each successive hour; Omnibus gondolas, 25 cents. It is not advisable to take these. Ferry across Grand Canal, 5 cents. For going about the city one boatman is sufficient. The gondolas at the railway terminus, one boatman, 2 lire (without luggage, 1 lira), two boatmen, 3 lire; these men load your baggage in the gondola, and deliver it at the door of your apartment, at the hotel. A good gondolier serves as *valet de place*. Guides are attached to most of the hotels. Steam launches (*vaporetti*) are found on the Grand Canal during the day-time.

The tide rises two or three feet, but the port is gradually drying up.

**Steamers** to the station; and to Trieste, Ancona, Chioggia; office at the Piazzetta. The P. & O. Company run mail boats from here to Ancona and Brindisi, in connection with the Overland Route.

**Post and Telegraph Offices**, both on Piazza San Marco.

**Lace Manufacture.**—M. Jesurum & Co., damasks and hand embroideries, of lace; large establishment (with working rooms), worthy of a visit, S. Filippo Giacomo, near Bridge of Sighs.

**Bankers.**—Blumenthal & Co., Calle del Traghetto.

**Theatres.**—All near St. Mark's and the Rialto, Fence, or Phoenix; Rossini, and Goldoni, both near S. Luca's; Malibran, near S. Gian Crisostomo.

**Chemist.**—Zampironi.

The Capuchins of the Redemption distil a fine liquor, called *acqua di melissa*.

The climate is healthy, though moist. The marsh exhalations create an atmosphere favourable to pulmonary complaints, scrofula, rickets, &c., for which sea-bathing is an excellent antidote. Venice is not a pleasant place when the rain comes down, or storms move the Adriatic. Then boats ply in St. Mark's, and one may even get jammed in them under a bridge. At the fall of the year smells and mosquitoes abound, and cold winds blow from the Alps. Hartshorn or carbolic acid is an antidote for the "crawling animals, skipping animals, humming and flying animals, which then (says Thackeray) all have at the traveller at once."

**\*Chief Objects of Notice.**—**Architecture** by the Lombardi, Sammicheli, Falconetto, Sansovino, Palladio, besides Byzantine artists of an early date. Piazza of St. Mark, Cathedral, Palace, Bridge of Sighs, Campanile, Academy, Scalzi Church, Rialto, Madonna del Orto, S. Salvatore, S. Giorgio Maggiore (Palladio), Redentore Church, S. Sebastiano, S. Stefano, Frari, Scuola. S. Rocco, S. Zanipolo, S. Zaccaria, Arsenal, Salute Church, Fenice Theatre, S. Maria Formosa, Cà d'Oro, S. Trovaso Church, S. Francesca della Vigna (Palladio), Gesuiti Church, and Murano Glass Works.

**Paintings** by Mantegna, G. Bellini, Vivarini, Palma Vecchio, Titian (the Assumption), Fordenone, Bordone, Bassano, Del Plombo, Tintoretto, P. Veronese, Palma Giovane, Padovano, S. Ricci, Canaletto, and Titian.

*Sculpture* by the Lombardi, Sansovino, and Canova, who was born and died in Venetian territory.

Spurious old furniture and Canaletto's are two branches of manufacture carried on here.

Venice is outside the laguna morta, in the laguna viva, which, at high water, is a lake of some few feet depth; but at low water (the fall being about 2 feet) offers a number of banks of sand and weed, in the middle of which are the streets, or canals, practicable for small boats or gondolas only. This lagoon, 5 miles long and 1½ to 2 broad, is shut in from the sea by a tongue of land called the Lido, which has three fortified entrances.

About 150 Canals cut up the city into seventy or eighty little islands. The largest, called Canale Grande, and crossed by the Rialto Bridge, winds through the city in the form of an S. Another, called Canale Giudecca, divides the city from the suburbs of Giudecca Island. Near the north end of the Canale Grande is a small branch, called Cannareggio, leading towards Mestre. The smaller canals are joined together by upwards of 300 short bridges; to facilitate the communication. The houses are founded on millions of piles, their front or back being turned to a canal. Each door has a flight of steps to the water, and the gondolas are moored to the carved and painted side posts. Good drinking water from public cisterns, supplied from the mainland by pipes laid along the railway, or from artesian wells, sunk in 1847.

Venice comprises six sestieri, or administrative divisions, and has forty-one open places, of which St. Marco, or St. Mark, is the finest; twenty-nine parish churches, besides the patriarchal church, the churches of the Greeks, Armenians, and Protestants, and seven synagogues.

It has lost the glory and commercial importance it enjoyed in past times, when it boasted of twenty-four ships of the line and 200 armed galleys. It had a Bank (so called) as early as 1157. During 1815-17, upwards of seventy old palaces had been demolished by their owners, and many are still deserted, or converted into hotels and warehouses. Books are printed here. It is a free port (so-called) since 1829, but its harbour is gradually filling up.

The last scene in its fall is described in *Daru's Histoire*. Out of 537 patricians, only 200 at most refused to vote for the Treaty of May, 1797, which transferred the Venetian territory to Austria. The Doge's sword was received by an apothecary, who bore the historical name of Dandolo. The Golden Book and the Ducal ensigns were burnt, and as the French marched out the Austrians marched in.

The latest important event in its history was the revolution of 1848, when the Austrian garrison was driven out, and the Republic of St. Mark proclaimed under Manin and Tommaseo. On the defeat of Charles Albert, it was attacked by Radetzky and Haynau, and Venice once more came under the iron rule of Austria. But now a better state of things prevails; and here the King of Italy and the Austrian Emperor met as friends on the 5th

of April, 1873. A statue of Manin stands in Campo di S. Paterniano.

To the traveller who sees it for the first time, Venice presents a curious spectacle, with its marble palaces, buildings, and spires rising out of the water. It was begun in this manner when the ravages of Alaric and Attila (407-52) made the people fly from Aquileia, Padua, &c., on the mainland (which was called Venetia), and settle here, round a church built on the *rivo alto*, or *Rialto*. There are many narrow quays and dry alleys between tall dark houses, where you may walk on foot, and where shops for meat, vegetables, jewellery, &c., are found, but they are not suitable for carriages and horses, which, being useless here, are never seen. Their place is supplied by the gondola, a gloomy-looking, high-prowed boat, shaped something like the lord mayor's barge. The word is of doubtful origin. It is first mentioned at Avignon, 12th century, and at Venice, in the *Cronico di Altino*, 1200.

The favourite colour of the gondola is black. It is a

"long covered boat that's common here,

Carred at the prow, built lightly, but compactly,

Rowed by two rowers, each called gondolier.

It glides along the water looking blackly,

Just like a coffin clapt in a canoe,

Where none can make out what you say or do."—*Byron*.

Some are used as floating shops, and even the beggars go about in gondolas. Gondoliers (called *barcaroli*) are found at several points, or *traghetto*, where the traffic is greatest. Though useful, and at times necessary, to reach certain quarters, and obtain good points of view, yet, the canals being bridged, every part of the city may be reached on foot, though footways are not to be found on the sides of all the canals. Steam gondolas run to the station.

In spite of its aquatic advantages, and the cheap convenience of its gondolas, the visitor, "accustomed to expatiate on terra firma," may soon grow impatient of the "moated imprisonment of a town where one's walks are incessantly crossed by a canal, and the thread of talk or thinking is cut at the steep steps of a bridge."—*LORD BROUGHTON'S Italy*.

### CANALE GRANDE, or GRAND CANAL.

Itinerary of objects to be noticed in going from the quay of St. Mark's to the railway station, 3 miles long, by gondola. The palaces marked \* are in the pointed, or Gothic, style. The style of the Lombardi school is marked by richness and elegance. The palaces stand on massive stone basements of a simple uniform character, rising out of the sea, "but above the water they are as various as their architects. Some display the light elegance of Sansovino, others the exuberant ornament of Longhena, and a few the correct beauty of Palladio."—(*Forsyth*.) Most of them have two or three gates, with steps to the water, in the middle of their fronts, over which are finely decorated balconies and arcades, and the windows are generally arched, either Gothic pointed, or circular,

<i>Left.</i>	<i>Right.</i>	<i>Left.</i>	<i>Right.</i>
Dogana, or Custom House.	Royal Gardens.	Fabbriche Vecchie (by Sansovino), in the Pescaria.	Palazzo Mangili Valmarana.
Seminario Patriarcale and collection.	Palazzo Giustiniani * (now Hotel de l'Europe)		Palazzo Michieli dalle Colonne, or Martinengo.
	Palazzo Treves (or Enio)		Palazzo Sagredo.*
	Palazzo Zuchelli (now Hotel Britannia)		Chà d'Oro, belonged to Mdle. Taglioni.
	Palazzo Contarini-Fasan. * (Lieut. Gov.)	Palazzo Corner della Regina, now the Monte de Pietà.	
Church of Sta. Maria della Salute.	Pal. Ferro (Grand Hotel).	Palazzo Pesaro, or Bevilacqua.	
Palazzo Dario (by the Lombardi).	Palazzo Corner della Ch Grande or Prefettura (by Sansovino).		Palazzo Grimani della Vida (by Scamozzi).
Palazzo Venier.		Palazzo Tron.	
Palazzo Manzoni (ditto).		Palazzo Battaglia (by Longhena).	Palazzo Vendramin Calergi, (by P. Lombardo); belongs to Duca della Grazia.

## S. VITALE BRIDGE.

<i>Left.</i>	<i>Right.</i>	<i>Left.</i>	<i>Right.</i>
Accademia and Picture Gallery.	S. Vitale Church.	Fondaco de' Turchi.	
	Palazzo Giustiniani-Lolin (by Longhena).	Museo Correr; bequeathed to the city, with its paintings, marbles, &c.	Cannareggio. Up this short canal are—
	Palazzo Cavalli*		Palazzo Manfrin, Palazzo Galvagna.
Palazzo Contarini degli Scrigni (two—one by Scamozzi, the other half-Gothic).			Palazzo Labia.
Palazzo Rezzonigo (by Longhena).	Palazzo Grassi.		Scalzi Church.
Palazzo Giustiniani.*			
Palazzo Foscari.* (College).	Palazzo Moro Lin.		
	Palazzo Contarini.		
Palazzo Balbi.	Palazzo Mocenigo (Byron's residence).		
Palazzo Grimani.			
Palazzo Pisani a S. Paolo.*			
Palazzo Barbarigo.			
Palazzo Bernardo.*	Palazzo Corner-Spinelli (by the Lombardi).		
Palazzo Dona.			
Palazzo Papadopoli (by Sansovino).	Palazzo Grimani, now Law Court (by Samicheli).		
Palazzo Pisani Moretta.	Palazzo Farsetti, now the Town Hall, and Palazzo Loredano, now the Municipio.		
	Palazzo Bembo.*		
	Palazzo Dandolo		
	Palazzo Manin (by Sansovino); belonged to the last Doge, now a bank.		

## RIALTO BRIDGE.

S. Giacomo di Rialto.	Fondaco de' Tedeschi.
Palazzo de' Camerlenghi (Court of Appeal).	now Custom House.

## IRON BRIDGE.

S. Simeone Church.	Railway Station.
Palazzo Papadopoli.	S. Lucia Church.
	Corpus Domini Church.

La Croce Church.  
Santa Chiara Church.

"Whilst other Italian cities have each ten or twelve prominent structures on which their claim to architectural fame is based, Venice numbers her specimens by hundreds, and the residence of the simple citizen is often as artistic as the palace of the proudest noble. No other city possesses such a school of architectural art as applied to domestic purposes; and if we look for types from which to originate a style suitable to our modern wants, it is among the Venetian examples of the early part of the sixteenth century."—(*Fergusson*.) The churches are profusely ornamented with marble, porphyry, alabaster, agate, jasper, mosaics, &c., more remarkable for richness than good taste.

"Canaletto and Stanfield are miraculous in their truth; Turner is very noble; but the reality itself is beyond all description of pen or pencil. I never saw the thing before that I should be afraid to describe; but to tell what Venice is I feel to be an impossibility."—*Dickens*, 1844.

The canals are "water streets," without footways on the sides. "You may (says Lord Broughton) from the back of most houses, and sometimes from the front, step from the hall door into your boat at once, and may row through the city almost the whole day without suspecting there are any streets in it; or you may wander through innumerable lanes and narrow alleys, like those of

London, without coming on a single canal or seeing the water once." The profound quiet of the canals and streets at night is very striking.

We shall notice the best buildings in a series of **Tours** which may be done on foot, or in gondola, according to circumstances, and may be varied at pleasure. The charge for a gondola is about 4s. a day of 10 hours, 20 lire a week.

The great point of attraction is the square of St. Marco, or St. Mark (the patron saint), on the south side of Venice, which, with the ancient cathedral and its belfry, the great palace of the Doge, the Moorish arcades and coffee houses, &c., figure so picturesquely in every view of this marvellous old city.

### FIRST TOUR.

**"Piazza S. Marco.** This piazza, or square, is surrounded by magnificent edifices, all valuable as historical monuments of the rise and progress of the fine arts from the tenth century to the present day. On the east side are St. Mark's Cathedral, with its campanile and three pedestals for the Venetian flags; on the north side, the Procuratie Vecchie and the Orologio Tower. The west side occupies the site of S. Geminiano's Church. On the south are the Procuratie and the Libreria, now the Royal Palace.

The dimensions of this piazza are about 580 feet long by an average breadth of 230 feet. The Piazzetta (or little square), 320 feet by 150 feet, runs from the campanile down to the Mole at the water side, between the Doge's Palace on the east side and the Zecche on the west. On the Mole, or Quay, are the Colonne, or two pillars of St. Mark and St. Theodore, from which the quay runs past the Ponte della Paglia to the Riva dei Schiavoni and the Albergo Reale (formerly the Manfröcenigo Palace), towards the arsenal, &c. On the three bronze pedestals (by Leopardi, of the sixteenth century) in front of St. Mark's—now carrying the Italian colours—the three standards of the subject kingdoms of Cyprus, Candia, and Morea used to fly. The Torre dell' Orologio, or clock-tower, at the corner of the Merceria, was built, 1494, by P. Lombardo. It bears an astronomical clock, marked with the 24 hours, as usual in Italy; which has a gold and blue face, made by the Rinaldis of Reggio, and repaired in 1755. Two bronze Moors strike the hours, and above these are a bronze Virgin and the Lion of St. Mark. Numbers of pigeons are found in the Piazza.

The picturesque **Cathedral** or **\*Duomo** of S. Marco, is Greek in shape, and purely Byzantine (or Constantinople) in style, having been begun in 976 by artists from that city, and finished 1071. It is supposed to have been copied from a church at Alexandria. The internal decorations, porticoes, &c., were finished in the next century. It is only 205 feet long by 164 feet through the transepts. It is eccentric when compared with later and more regular patterns, but it is exceedingly rich in detail, from the immense profusion of beautiful Oriental

marbles, bas-reliefs, and other sculpture, in bronzes, gilding, and mosaic, executed between the tenth and eighteenth centuries. The tessellated pavement is slightly undulating, like the waves of the sea.

It is surmounted by a heap of ten or twelve oval domes round the five larger centre ones, besides several pinnacles. The iron tie round the chief dome is called Sansovino's Girdle. They count about 500 pillars of verde antico, porphyry, serpentine, veined and other rare marbles; the exterior sides, basement, and pavement are encrusted with rich materials; in fact, all that is not gold, or bronze, or mosaic, is covered with Oriental marbles.

The façade presents in its recesses a numerous collection of columns, as valuable for the quality and variety of the marbles as for their Greek workmanship. There are five large gold mosaics in the lower recesses. The first two (to the right) represent the Raising of the Bones of St. Mark, at Alexandria (whence they were first brought), by P. Vecchio, 1650; the middle one is the Last Judgment, by P. Spagno; in the next is the Doge's Reception of the Patron Saint's Relics, by L. de Pazzo, after S. Ricci; and the last is an old mosaic of the sixteenth century of the church itself.

The four mosaics in the upper vaults are the Descent from the Cross, the Descent into Limbo (or hell), the Resurrection, and the Ascension; all by L. Gactano, from designs by M. Verona, about 1617. On one of the four bronze gates (to the left on entering) is the name of their artist, "M.C.C.C. Bertucius, Aurifex, Venetus, me fecit;" he being a Venetian gold worker of the day. In this façade are the famous four *Horses of St. Mark* (weighing only 1,860 lbs.), by Lysippus (?), bronze, but preserving traces of their former gilding. They are the same which, after being cast at Chio and transferred to Athens, were sent to ornament the triumphal arches of Nero and Trajan, at Rome. They accompanied Theodosius to Byzantium, and in the thirteenth century were transported to Venice; from which they were moved to Paris, by Napoleon, to the top of the Arc du Carrousel, to be again returned in 1815 to their old place at Venice. This is alluded to in the gold inscription on the church porch. As with the famous Coronation Stone at Westminster, possession has been taken of them at various times, as an emblem of power or conquest. A near view should be got from the staircase.

Above the great door of the vestibule is St. Mark in his pontificals, by the Zuccati, after Titian's designs, in 1545. Below him are seven small mosaics of the tenth century, representing the Crucifixion and Burial of Christ, the work of the same artists, 1549. On two crescents to the right and left, above the principal entrance, are the Resurrection of Lazarus, and the Burial of the Virgin, also by the Zuccati. In the tower side corners, the Four Evangelists; in the upper, eight Prophets; on the frieze, the Angels and Doctors; all by the same. "High up on the outside of the church we one evening observed two small lamps burn-

ing, and on enquiry found they had been burning there about 200 years, in memory of a poor man who had been put to death for a murder, though he died protesting his innocence. After his execution, another man on his death-bed confessing that he had committed the deed and that the person unjustly put to death had been entirely ignorant of it, the Senate ordered these lamps to be kept burning as a sign of the innocence of the poor man, and in expiation for his unmerited death."—Miss CATLOW's *Sketching Rambles*.

To the right of the vestibule, in the *Zeno Chapel*, is an altar by the Lombardi, ornamented with a profusion of bronzes and marbles. Four large columns may be noticed of the greatest delicacy, and three bronzes of the Virgin and Child, St. John the Baptist, and St. Peter. In the middle are the bronze effigies of Cardinal G. B. Zeno.

A little further inside the principal door is one of the most ancient mosaics in the church, Christ between the Virgin and St. Mark, supposed to be as old as the eleventh century.

The great *Arch of the Vase* is encrusted with gold and marble mosaics in five divisions; the subjects taken from the Apocalypse. In the middle is Christ surrounded by seven candlesticks, by F. Zuccato, 1570. The vault of the vestibule, which is in a line with this arch, and is prolonged to the exterior façade, is equally full of mosaics, in five compartments. In this part is a porphyry holy-water basin, the base of which is a Grecian altar, carved with dolphins and tridents, surmounted by another bas-relief, of children; the latter a work of the fifteenth century.

To the right of this is the *Baptistry*, ornamented with marbles, bas-reliefs, and other carvings, and with mosaics, executed for the most part about 1350. A mosaic of the Baptism of Christ, which covers the wall opposite to the door opening to the Piazzetta, is said to be as old as the tenth or twelfth century. At the altar are a marble Virgin and two Angels; a marble chair, believed to have been carved at Alexandria; a bas-relief of the Baptism of Christ; and two bas-reliefs of St. Theodore and St. George. In the middle of the chapel is a large marble basin, with a bronze cover, ornamented with bas-reliefs, by two pupils of Sansovino, both of the sixteenth century; and a bronze statue of St. John the Baptist. On the walls are monuments of Doge Saranzo, and of Doge Enrico Dandolo, a successful leader in war against the Turks, and the writer of an excellent Chronicle of Venice, or History of the Republic, down to 1342.

In the right transept of the church is the *Oratory of the Cross*, formed by six rich columns, one of which is of rare black and white porphyry. On the wall to the left are delicate marbles, and a mosaic of Paradise, attributed to L. Gactano, from designs by Pillotti.

In the *Left Aisle* (entering from the great door) is the Chapel of the *Madonna de Mascoli*, with a beautifully sculptured marble altar, of the thir-

teenth or fourteenth century, and some excellent mosaics of the History of the Virgin, by M. Clombono.

The Chapel of S. Isidore is covered with mosaics of the fourteenth century, representing the life of this saint. On the wall above the door is the genealogical tree of the Virgin, by N. Bianchini, from Salviati's designs, 1542. On the marble screen which separates it from the choir are fourteen marble statues of the Virgin and Apostles, carved in 1394 by the brothers J. and P. Massegna, of Venice. At the sides of the entrance to the choir are two rich marble seats, supported by costly pillars, and near them two small marble altars of delicate carving, said to be by P. Lombardo, 1470.

In the *Choir* itself are many seats ornamented with rich inlaid work, 1536; and two desks, with six bronze bas-reliefs of the life of St. Mark, by J. Sansovino. On the interior balustrades, near the high altar, are eight bronze figures—the Four Evangelists, by Sansovino; and Four Doctors, supposed to be by J. Calliari, or P. da Udine, 1514.

The *High Altar* stands under a baldacchino, or canopy, on four pillars of Greek marble, carved with various subjects of sacred history. This altar is remarkable for its two ancient paintings, one serving as a covering to the other. The first is in the Greek style, in oil, on wood, in fourteen divisions, relating to the Life of Christ, by Maestro Paolo, and his sons, Lucca and Giovanni, 1346, whose names are inscribed on it. He is the oldest of the Venetian school of painters; the next to him being Lorenzo of Venice, whose work is to be seen at the Accademia. The second altar-piece, called the *Pala d'Oro*, is a Byzantine enamel on gold and silver plating, set off by chased work, pearls, cameos, and other precious stones. This is only shown between 12 and 2; ticket 25 cents. Behind the high altar is another altar, on clear spiral alabaster pillars; with bas-reliefs, in marble and gilt bronze; all by Sansovino.

The bas-reliefs in white marble, and on the bronze gate of the sacristy, are by Sansovino. They took him about twenty years to execute. Among the heads are those of Titian, P. Aretino, and Sansovino himself. The sacristy is richly adorned with mosaics and inlaid work, by Zuccato, Schiavone, &c., between 1520 and 1530.

In a disused chapel, opposite *Madonna de Mascoli*, is the *Treasury of St. Mark*, containing an assortment of the most esteemed relics; among them are pieces of the "true" cross, with a nail, the sponge, and the reed used at the Crucifixion; the knife which cut the bread at the Lord's Supper; the thigh-bone of St. John the Baptist; and innumerable relics of the patron saint; besides various trophies brought home from the taking of Constantinople. All the Doges were buried in St. Mark's before Marino Fallero's treason; but he and his successors were buried in their own churches. The Crypt is 81 feet by 91 feet.

"St. Mark's is a very singular pile. Though most of its materials came from Greece, their



combination is neither Greek nor Gothic, nor Basiliac, nor Saracen; but a fortuitous jumble of all. A front divided by a gallery and a roof hooded by mosquish cupolas give it a strange, unchristian look. Nowhere have I seen so many columns crowded into so small a space. Near 300 are stuck on the pillars of the front, and 300 more on the balustrades above. A like profusion prevails in the interior, which is dark, heavy, and barbarous."—(*Forsyth*). But, notwithstanding this, the general effect is striking and historical.

From the Pietra del Bando, a red stone close to the church, the laws were first promulgated. It is a trophy from Acre; another trophy, called the pillars of S. John of Acre, was brought from Ptolemais in 1256.

The ancient Crypts have been cleared of water, and are now accessible.

The best book of information is "*Guide de la Basilique St. Marc*," by Monsign. C. A. Pasini.

At the junction of the Piazza di S. Marco and the Piazzetta stands the brick

\**Campanile Tower*, so conspicuous in all Venetian views, forming a detached belfry to the Cathedral, 320 feet high. It was begun in 902; in 1178 a spire on an antique model was added, in the shape of an extinguisher, which was reconstructed by Martin B. Buono in 1510, as it now appears, and ornamented with Oriental marbles. At the base on one side is a loggetta by Soverini, a small and elegant building covered with marbles, sculptures, and bronzes. Four bronze statues of Pallas, Apollo, Mercury, and Peace, are by J. Sansovino. Of the bas-reliefs, the best are the three in the attic and those below two of the statues.

"Its locality and associations have earned for it a great deal of inflated laudation; but in point of design no campanile in Italy deserves it less. The base (42 feet square) is a mere unornamented mass of brickwork, slightly fluted and pierced unsymmetrically with small windows to light the inclined planes within. Its size, its height, and apparent solidity are its only merits."—(*Fergusson*). Cost of admission, 15c. The ascent is by a series of inclines—not steps. Napoleon rode his horse to the summit; whence there is a view over the city and islands, distant hills, &c. But this prospect from the top, though good, gives no adequate view of the canals within the city.

\**Ducal Palace*, or *Palazzo Ducale*, the old seat of the Doge (*doge* from *dux*), is open from nine to four. (For Doges, see Introduction.) It is about 240 feet square. The principal part has one side towards the Mole and the other towards the Piazzetta, and is remarkable for its singularity, the solidity and magnificence of its details, and for its style, which is Saracenic, of the fourteenth century in the oldest portion, which is the work of Calendario. An arcade, called the Broglio, surrounds it. It was formerly the seat of government, and contains the halls of the various departments—as the Hall of the Senate, the Hall of the Council—<sup>at</sup> Ten (now the picture gallery), the Hall of the

State Prison, the Pozzi, or dungeons, &c.

Near the sea front, at the end of the Piazzetta, are two red granite pillars, brought from Greece in the twelfth century. One bears the famous winged Lion in bronze, called the *Lion of St Mark*, a copy of which was repeated in every subject province (hence the word Pantaloon, a nickname for the Venetians); and the other has a statue of St. Theodore (Teodoro) standing on a crocodile. This part and the quay adjoining are sometimes called "Il Colonne," after these pillars, which thus serve as a mark. Public executions took place between them, and hence it was considered unlucky to pass this way. Here Silvio Pellico stood before he was sent to Spielberg.

"The two arcades which constitute the base are, from their extent and the beauty of the details, as fine as anything of their class executed during the middle ages. There is also a just and pleasing proportion between the simple solidity of the lower, and the airy, perhaps slightly fantastic lightness of the upper of these arcades, which are pierced with light fretwork. Had the upper storey been set back according to the original design, instead of being brought forward even with the arcades, which it overpowers by its ill-proportioned mass, a much more beautiful building would have resulted. All the beauty ascribed to this storey arises from the polychromatic mode of decoration introduced by disposing pieces of different coloured marbles in diaper patterns. The slabs are built into, not stuck on."—(*Fergusson*).

The palace forms a quadrangle surrounding an interior court, the north side of which stands alongside St. Mark's, which until 1807 was nothing but the chapel of the palace. The east side, which rests on the Rio or Canal della Paglia, was the work of A. Rizzio and A. Scarpagnino, 1490-1550. The other two sides towards the Mole and Piazzetta were restored by A. da Ponte, after the fire of 1577. They are marked by two large windows decorated with sculptures; that on the Mole side, constructed 1404; that on the side of the Piazzetta at a later date, 1523-38. The carvings above them date from 1577. The walls are diamonded in pale red and white. The palace entrance is near the church, by the Porta della Carta, where the scribes used to stand, and the ornaments of which are due to Giovanni and Bartolommeo Buon. This leads to the interior court and the Giant's Stairs. Its principal defect is that "it reverses all the principles of all other architecture. Here the solid rests on the open, a wall of enormous thickness rests on a slender fretwork of shafts and arches and intersected circles."—(*Forsyth*).

The beautiful internal court was rebuilt 1486-1550, by A. Bregno and Scarpagnino. Its pointed and circular arcades, partly imitated in the School of Mines, Piccadilly, its richly sculptured friezes and ornamented wall spaces, altogether make up a singularly pleasing design. In the middle of the court are two circular bronze reservoirs, covered with reliefs, both of the sixteenth century. They are filled daily with fresh water brought by the

of the Po, which was the boundary towards  
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which he keeps his Homer; Cæsar burning the letters of Pompey; all by Primaticcio. \**Sala dei Giganti*, a small room, adorned by the Assault of the Giant Titans on Olyn

Beyond this, 5 miles from Mantua, on the right bank of the lake, and within view of the city, is the Church of

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*Tuscany in 1845*

branch of the Po, which was the boundary towards Modena. It contains a Cathedral, and five or six other churches, public library of 6,000 volumes, school of music, and a statue, in bronze, of Gonzaga I.]

**Modena (Stat.)**, on the Central Italian line; which comes this way from Parma and Reggio, and goes on to Bologna. (See Routes 16 and 20.)

## ROUTE 19.

### Venice to Treviso, Udine, and Trieste. VENICE (Stat.)

"There is a glorious City in the sea:  
The sea is in the broad, the narrow streets,  
Ebbing and flowing; and the salt seaweed  
Clings to the marble of her palaces."—*ROCKE'S Italy.*

**Venezia**, of the Italians: *Venedig*, of the Germans. Population (1891), 159,000 (including suburbs), in 2,000 streets and alleys.

#### Hotels:

Grand Hotel (formerly New York Hotel), Palazzo Ferro, newly fitted up; well situated on the Grand Canal.

Danelli's Royal Hotel.

Grand Hotel de l'Europe, on the Grand Canal. Comfort combined with moderate charges. See Advt.

Hotel d'Italie Bauer, with a large terrace, on the Grand Canal. Recommended. See Advt.

Hotel de Rome and Pension Suisse, advantageously situated on the Grand Canal.

Hotel Beau Rivage, facing the Lagoon.

Hotel d'Angleterre, Quai des Eclaireurs.

Hotel Britannia, first-class hotel, with excellent accommodation.

Grand Hotel Vittoria, old established first-class hotel, situated near to St. Marc Square; Monaco; Hotel Luna.

Boarding House, 1159, Calle del Loganeiglier.

**Cafés:** Florian, Piazza San Marco. English and French papers. Café Svizzers, Piazza San Marco. Bauer-Grünwald, near Grand Hotel d'Italie.

*Resident English Consul and American Consul.*

*Church of England Service.*—At the English Church.

*Presbyterian Service.*—At 95, Piazza San Marco.

*Waldensian Church.*—Palazzo Cavanis.

*Reading Room.*—Piazza St. Marco in the Procuratie Vecchie. English and other newspapers by the week or month.

*Conveyances.*—Railway, to Udine and Nabsresina (for Vienna and Trieste); to Verona and Milan.

On arrival at Venice there is often confusion. When you alight from the train call out the name of your hotel, and the porter belonging to it will engage a gondola and see to your baggage. Or, proceed to the canal, which is at the front of the station, engage a gondola, return for your baggage with a porter, to whom point out your gondola; 5 cents per package is expected as his fee.

There are upwards of 4,000 gondolas at Venice.

Gondolas, with one boatman, 1 lira the first hour, and 50 cents, for each successive hour: Omnibus gondolas, 25 cents. It is not advisable to take these. Ferry across Grand Canal, 5 cents. For going about the city one boatman is sufficient. The gondolas at the railway terminus, one boatman, 2 lire (without luggage, 1 lira), two boatmen, 3 lire: these men load your baggage in the gondola, and deliver it at the door of your apartment, at the hotel. A good gondolier serves as *valet de place*. Guides are attached to most of the hotels. Steam launches (*vaporetti*) are found on the Grand Canal during the day-time.

The tide rises two or three feet, but the port is gradually drying up.

*Steamers* to the station; and to Trieste, Ancona, Chioggia; office at the Piazzetta. The P. & O. Company run mail boats from here to Ancona and Brindisi, in connection with the Overland Route.

*Post and Telegraph Offices*, both on Piazza San Marco.

*Lace Manufactory.*—M. Jesurum & Co., damasks and hand embroideries, old lace; large establishment (with working rooms), worthy of a visit, S. Filippo Giacomo, near Bridge of Sighs.

*Bankers.*—Blumenthal & Co., Calle del Traghetto.

*Theatres.*—All near St. Mark's and the Rialto, Fenice, or Phoenix; Rossini, and Goldoni, both near S. Luca's; Malibran, near S. Gian Crisostomo.

*Chemist.*—Zampironi.

The Capuchins of the Redemption distil a fine liquor, called acqua di melissa.

The climate is healthy, though moist. The marsh exhalations create an atmosphere favourable to pulmonary complaints, scrofula, rickets, &c., for which sea-bathing is an excellent antidote. Venice is not a pleasant place when the rain comes down, or storms move the Adriatic. Then boats ply in St. Mark's, and one may even get jammed in them under a bridge. At the fall of the year smells and mosquitoes abound, and cold winds blow from the Alps. Hartshorn or carbolic acid is an antidote for the "crawling animals, skipping animals, humming and flying animals, which then (says Thackeray) all have at the traveller at once."

*\*Chief Objects of Notice.*—*Architecture* by the Lombardi, Sammicheli, Falconetto, Sansovino, Palladio, besides Byzantine artists of an early date. Piazza of St. Mark, Cathedral, Palace, Bridge of Sighs, Campanile, Academy, Scalzi Church, Rialto, Madonna del Orto, S. Salvatore, S. Giorgio Maggiore (Palladio), Redentore Church, S. Sebastiano, S. Stefano, Frari, Scuola, S. Rocco, S. Zanipolo, S. Zaccaria, Arsenal, Salute Church, Fenice Theatre, S. Maria Formosa, Cà d'Oro, S. Trovaso Church, S. Francesca della Vigna (Palladio), Gesuiti Church, and Murano Glass Works.

*Paintings* by Mantegna, G. Bellini, Vivarini, Palma Vecchio, Titian (the Assumption), Pordenone, Bordone, Bassano, Del Plombo, Tintoretto, P. Veronese, Palma Giovane, Padovanino, S. Rocco, Canaletto, and Titian.

then by two bridges at the end to the Quay de' Greci, where stands the

*St. Giorgio de' Greci*, the Greek Church. It is an imposing pile, with a rather heavy façade, by Sansovino, 1550, adorned with mosaics inside and out. Go back to the first bridge, turn to the right along the quay, then by the last bridge to the right you come to

*S. Lorenzo*, or *St. Lawrence*, built by Sorella. The richly-adorned high altar is supported by six pillars of Porto Venere marble, the work of Campagna. The Commenda di Malta is opposite it. Go back to the Ponte de' Greci, and follow the street before you, to Ponte S. Antonino; at the end of which is

*S. Antonino*, having a chapel on the left side, with paintings by Palma. Follow the quay close at hand till you come to the Convent of

*S. Giorgio degli Schiaroni* (of the Scavonians). The front was built 1550. It has fine paintings by Carpaccio. Take the street or strada of the Furlani, turn to the right and continue over the bridge to

\* *S. Francesco della Vigna*, near the Caserma, or barracks, a large and handsome church, by Sansovino, 1534, with a front by Palladio. It has two wings in its front, like *S. Giorgio Maggiore*. It numbers seventeen chapels and altars. Second Chapel—The Resurrection, by P. Veronese. In the Cappella Santa is a Virgin and Child, by G. Bellini. In the Great Chapel are two fine marble monuments of the same shape (supposed to be by Scamozzi) to T. Gritti and to Doge A. Gritti, his nephew. The Giustiniani Chapel, in the right aisle, is covered with good marble sculptures. Above the pulpit in the Cloisters Chapel are the Father and Son, by G. Santa Croce. In a chapel on the left is P. Veronese's Madonna and Saints.

*S. Pietro di Castello*, or *St. Peter*, near the Public Gardens, on the Isola di S. Pietro, at the east end of the city, rebuilt, 1594-1621, by Crapiglia. It was the Cathedral church of the city down to 1807, when precedence was given to the Ducal Church of *St. Mark*. To the right on entering is a very ancient marble pulpit, like a chair, with an Oriental inscription, said to have been used by *St. Peter* at Antioch. In the Grand Chapel is a picture *S. Lorenzo Giustiniani* delivering Venice from the Plague, by A. Bellucci; another represents the same Saint distributing Alms—one of the best works of G. Lazarini. Others are—P. Veronese's *SS. Peter and Paul*, *Padovano's* Martyrdom of *St. John*, *S. Giordano's* Virgin and Angels; with a good mosaic, by A. Zuccato, &c. The Vendramini Chapel is by B. Longhena. The fine belfry attached to this church was rebuilt 1474. The scenes of the "Brides of Venice," were enacted here. Going towards the Public Gardens you pass

*S. Giuseppe di Castello*, or *St. Joseph*. At the high altar is the Nativity, by P. Veronese. The splendid mausoleum of Doge M. Grimani and his wife is by Scamozzi, with bronze and other decorations by Campagna.

The *Public Gardens* (*Giardini Pubblici*) are at the extreme east end of the city, facing the sea, on a sort of peninsula. There are a monument of Garibaldi and a fine view. Turning back by the Riva degli Schiavoni, you come to the Piazza di S. Biagio (S. Blaise), and the Church of the Madonna dell'Arsenale, which contains Toretti's tomb of the Grand Admiral Emo, the last naval commander of the Republic, who died 1797. To the right is the

\* *Arsenal* (*Arsenale Reale*), within a wall about 2 miles round, now the Steamer Dock, but much reduced from its former importance. In the fourteenth century there were as many as 16,000 workmen sometimes employed here. About the middle of the last century the Venetian fleet included forty ships, of which twelve were three-deckers, and there were 4,000 pieces of ordnance in store. It has somewhat revived under the present government, but has to contend with the rival port of Trieste, on the opposite side of the Adriatic. The oldest part dates from 1304. The principal gate is a noble work, in the Corinthian style, on four columns of Greek marble, constructed about 1480, and adorned with statues, &c. At the sides are four Lions, brought from Mount Hymettus, near Athens, in 1687, by Doge Morosini. Written application must be made for admission.

Within the walls are the old and new arsenals, or basins, the galley docks, and a large modern dock (*Novissima Grande*), many building slips, a Naval College, Marine Barracks; a rope walk on pillars, 100 feet long; foundries, timber yards, model room, and an armoury for 12,000 stand of arms, containing some old arms and armour, with the Turkish flag taken at Lepanto, and Canova's monument to Admiral Emo, one of the great sculptor's earliest performances. This dockyard was attacked or blockaded by the Sardinian fleet in 1848, after Venice had set up a Republic, and was bombarded by the Austrians.

The famous *Bucentoro*, the State Galley of the Republic, was here laid up until the French burnt her, 1797. Her name is of doubtful origin. Her shape was like that of the Lord Mayor's barge, though larger and more costly; the size being 100 feet by 21, with forty-two oars, and four men to each oar, beside the regular crew of forty men. She was covered with gilding and carved syrens, tortoises, mosques, flowers, shells, medallions, winged lions, birds, allegorical emblems, &c. An awning of crimson velvet was stretched over her. In the course of centuries she had been so often planked and caulked, that not a part of her original timbers was left. Some fragments of her are shown.

Every Ascension Day, in memory of Doge Ziani's victory over Frederick Barbarossa, 1177, the Doge embarked at the Piazza, and proceeded to the Arsenal Chapel, thence to the Chapel of Santa Helena (where the archbishop blessed the water), and the Lido, at the mouth of the port. Here he dropped a ring into the Adriatic, with the words, "We wed thee with this ring in token of true and perpetual sovereignty." This ceremony originated

in a grant, as was said, of Pope Alexander III., in whose behalf the battle was fought. When Julius II. was at war with the Republic, and asked the Venetian ambassador where the terms of this grant were to be found, he was told to look for it on the back of Constantine's donation of the States of the Church.

Leaving the Arsenal, turn to the right, and you come to

*S. Martino*, built by Sansovino in the sixteenth century. It contains Santa Croce's Last Supper, and a beautiful marble monument to Doge F. Erizzo. From this church, to the left, you come to the Calle della Pegola (Pitch Street), then to the Terni (Ovens), which terminates on the Riva degli Schiavoni. When here turn to the right, pass the first bridge, and on the right, at No. 3,833, is

The *Palazzo Craglietta*, with a collection of paintings by celebrated masters of the Venetian and Flemish school, as Vivarini, Bellini, Pordenone, Titian, P. Veronese, Canaletto, Rubens, A. Dürer, &c. Follow the quay towards St. Mark, as far as the fourth street on the right, Calle del Dose, and by this you reach the square, or Campo, on which stands

*S. Giovanni in Bragora*, or in Bragola, a building of the fifteenth century. At the high altar is a large Baptism of Christ, by Cima da Conegliano. From this church go back to the Riva degli Schiavoni, follow the quay towards St. Mark's, and pass over the first bridge, beyond which is the Church of

*Santa Maria della Pietà*, an elegant oval building, containing a painting by Moretto, which is worth seeing, subject, Christ in the house of Simon.

### THIRD TOUR.

\**S. Giorgio Maggiore* (St. George the Great), on an island opposite St. Mark's, at the east end of the Giudecca. This fine work of Palladio (1556-60) is in the shape of a Latin Cross, with a dome and Corinthian façade, in which we see his expedient for combining a larger and smaller order, viz., by placing the principal order on pedestals, and bringing the subordinate order down to the floor line. In this way the disproportion between becomes less glaring. The door is flanked by two pillars, on each side, of fine-veined Greek marble, and the Four Evangelists by A. Vittoria. Above the door is the monument of Doge L. Dona. To the right, on entering, one to the general and procurator, L. Venier. At the first altar, the Nativity, by J. Bassano. The high altar is composed of marbles and bronzes, by G. Campagna. In the choir are forty-eight beautiful carved stalls, referring to the life of St. Bernard, by Albert de Bruile, a Flemish artist. Six of Tintoretto's pictures are here, including the Supper, the Resurrection, &c. Among the tombs is that of Doge D. Michieli, the crusader and "Terror Græcorum," as he is called, from his exploits in the Archipelago, and at the capture of Tyre. A fine view of Venice and the *lagune* may be obtained from the Campanile, accessible from the interior.

*Doganadi Mare* (Custom House), at the east end of the Grand Canal, was built 1682, by G. Bennonni, in the rustic style. Its tower has a globe carried by two Atlases, on which stands a Fortune of gilt copper. It is near 560 feet in circuit, and contains 200 rooms and offices.

\**Santa Maria della Salute*, i.e., Madonna of Health, near the Dogana, on the Grand Canal, built by Longhena, a follower of Palladio, in 1631-82. It was founded after the great plague, and is eight-sided, with two cupolas and two slender campaniles. The great Dome, 65 feet diameter, is surrounded by eight chapels, one of which, in the rear, carries the second dome, 42 feet diameter, flanked by two half-domes, and having a square chapel behind. It contains as many as 125 statues, some of which surround the richly-adorned high altar. A candelabra in bronze,  $7\frac{1}{2}$  feet long, is by A. A. Bresciano; six others, also of bronze, are at the communion table. On the ceiling of the choir are J. Salviati's three large pictures of Elijah, Habakkuk, and the Manna. On that of the sacristy are the Death of Abel, and in other parts are the Descent of the Holy Ghost, and the Four Doctors, both fine works by Titian, in his best style. Another most excellent performance is Tintoretto's Marriage of Cana. There are also the Birth of Christ, the Presentation, and the Assumption of the Virgin, by L. Giordano, and Samson, by P. Vecchio, with Padovano's Madonna della Salute, at the altar. The little sacristy contains portraits of Doge F. Dandolo and his wife. The large convent attached to this church is now the

*Seminario Patriarcale*. Here are the Manfredini pictures, with some old inscriptions. In the oratory is Vittoria's bust of J. Sansovino, the architect, who is buried here.

\**Accademia di Belle Arti*, on the Grand Canal, was built by Palladio, 1561, for the Convent of La Carità, partly burnt about 1650, and lately altered by Lazzini, for its present purpose. Notice the Cortile (or Court), by Palladio. It is close to the new iron bridge over the canal, built, 1854, at the St. Vitale Ferry. It contains a numerous collection of the best works of the most celebrated painters, chiefly of the Venetian school, besides drawings, models of sculpture, &c. The Academy was instituted by Napoleon, in 1807. The present Pinacoteca, as arranged by Count Cicognara, fills twenty-three rooms, many of which are elegantly carved and gilt. Open 10 to 3 every day, admission, 1 lira; Sundays and holidays free.

In the *Sala dell' Assunta* is Titian's celebrated *Assumption of the Virgin*, considered to be his best work, and painted at the age of 30; it is about 12 feet wide and 22 high. It was found in the Frari Church, neglected and covered with dust. "But if I am to speak of Titian, I must do so in a more reverent mood. Till now I never knew that he was the felicitous artist I have this day seen him to be. That he thoroughly enjoyed life in all its beauty and fulness, the picture in Paris proves, but he has fathomed the depths of human sorrow."

as well as the joys of heaven. His glorious Entombment, and also the *Assumption* fully evince this. How Mary floats on the cloud, while a waving movement seems to pervade the entire picture. How you see at a glance her very breathing, her awe and piety, and, in short, a thousand feelings. All words seem poor and commonplace in comparison. The three angels too, on the right of the picture, are of the highest order of beauty—fine serene loveliness, so unconscious, so bright, and so seraphic."—(*Mendelssohn*.) Tintoretto—Miracle of St. Mark delivering a Slave (opposite Titian's), another equally fine work of the Venetian school; from the Scuola of St. Mark. Others by Titian—Lowering of the Cross, his last work (when 98 years old), finished by Palma Giovane; Visitation, an early work. Tintoretto—the Forbidden Fruit; Madonna and Senators; Christ and Senators; a Doge; Madonna, St. Mark, St. John, and a Doge; Death of Abel. Bonifacio—Pictures of Saints; St. Anthony and St. Mark; St. James and St. Dominic; St. Francis and St. Paul; Woman in Adultery; Judgment of Solomon; Adoration of the Magi. A. Vicentino—Picture of Saints. M. Bassati—Calling of Zebedee's Sons. Giorgione—St. Mark and the Tempest. G. Bellini—Madonna and Saints. Palma Giovane—Vision of the Apocalypse; the White Horse; St. Francis; Assumption, a fine picture. Contarini—a Doge. P. Veronese—Ezekiel and Isaiah, two camoes; Virgin in Glory and St. Dominic; S. Cristina beaten with rods; the People of Mira and St. Nicholas (in the ceiling). Padovanino—Marriage of Cana; Madonna and Saints. V. Catena—A Flagellation. C. Cagliari—Christ bearing his Cross. B. Cagliari—Lord's Supper. B. Marconi—Christ, St. Peter, and St. John. D. Campagnola—Four Prophets (in the ceiling). Cima da Conegliano—Virgin Enthroned. Carpaccio—a Presentation.

*Sala delle Antiche Pitture*—Works of the early Venetian school, chiefly saints, by B. and A. Vivarini, M. Bassati, G. and A. Murano, Catena, &c.

*Vestibule to the Corridor*.—Statuary and busts.

*Pinacoteca and Gabinetto Contarini*, bequeathed by Count Contarini in 1843—Upwards of 200 pictures, by Palma Vecchio, P. Giovane, Padovanino, Bassano, Bellini, Cima da Conegliano, &c.; with wood carvings in the corridor looking into the court.

*Corridors to the Sala Nuove*.—Heads, &c., by Titian, Tintoretto, G. Bellini, &c.

*Prima Sala Nuova*.—Titian's Presentation in the Temple; P. Porcionone's S. Lorenzo Giustiniani and Saints; P. Bordone's Fisherman presenting the ring of St. Mark to the Doge; with other works by masters mentioned in the Assumption Room. Ceiling by Tiepolo.

*Seconda Sala Nuova*.—G. Bellini's Recovery of the Cross. Procession in St. Mark's Piazza, full of portraits and costumes; M. da Udine's Annunciation; Carpaccio's Dream of S. Orsola and others relating to her history; P. Veronese's Christ in

*house*—a large picture.

*Sala Palladiana*, five rooms named after Palladio, full of pictures; Titian's St. John in the Desert. Next to this, the *Loggia Palladiana*, containing many Dutch masters.

In the *Sala dei Disegni* (Drawings) are some drawings by old masters, and an urn inscribed "Dexter magni Canova," containing the sculptor's working hand.

The Sculpture Gallery includes a large collection of models and casts of the most famous statues at Rome, Naples, Florence, London, &c. Among these are the Elgin marbles, the *Egina* marbles, and a copy of Canova's Theseus and Centaur.

In the Great Hall of Sitings is a cornice ornamented by several pieces of Titian, with emblems, heads, &c. Over a door are excellent bas-reliefs, attributed to Donatello. Four bas-reliefs of the Invention of the Cross are by A. Riccio. In a second room is the Chevalier Bossi's collection of designs of the most celebrated artists, among which are many by Da Vinci, Raphael, and M. Angelo.

*Palazzo Giustinian-Lolin*, on the Grand Canal, facing the Accademia, is by B. Longhena. A little below the Accademia is *Palazzo Dario*, faced with parti-coloured marbles of the fourteenth century. A little above it is *Palazzo Cavalli*, belonging to Baron Franchetti, who has had it restored.

*Palazzo Foscari*, on the Canale Grande, was built about 1400, but improved by Sansovino. It was the seat of the family which gives name to Byron's tragedy of the "Two Foscari," and is a noble structure; Francis I. lodged in it. It was turned into an Austrian barrack, as it commands an angle of the canal. It now contains the High School of Commerce.

*Palazzo Mocenigo*, on the Canale Grande, has the cartoon of J. Tintoretto's Paradise, the large picture in the Library of St. Mark. Here Byron lived while writing "Marino Faliero," &c.

*Palazzo Pisani*, on the Canale Grande, built about 1400, contained the fine picture of the Family of Darius supplicating Alexander, by P. Veronese, sold in 1-56 to the National Gallery for £14,000; and has Canova's Dædalus and Icarus, one of his earliest works.

*Palazzo Barbarigo* was the residence of Titian. Some of his best works were sold to the Emperor of Russia in 1810.

*S. Luca*, near S. Stefano's. Over the altar is P. Veronese's St. Luke writing his Gospel. Near this is

\**Palazzo Grimani*, one of Sammicheli's masterpieces, with a fine Corinthian three-storey front. It is now the Court of Appeal. "It embraces all the elegance of classical art, with the most perfect appropriateness to the purposes of a modern palace. Even the introduction of a magazine on the ground floor is so cleverly managed as not to be offensive, and the projection given to the upper cornice in excess of that and in the lower orders brings the whole into harmony. Its façade is 92 feet by 98."—(*Fergusson*.) The old Grimani Palace, near St. Toma's Church, is also by Sammicheli.

Further on is the seat of the Town Council, in the Palazzo Farsetti, which is close to the Palazzo Loredan, of the same date.

**\*Ponte di Rialto** (i.e. Rivo alto).—This famous bridge, which until 1854 was the only one which crossed the Grand Canal, is a covered arch, built 1589-91, by A. da Ponte, 75 feet span, very solid, and set off with deep bas-reliefs and statues of S. Marco, &c., and other carvings. Three passages lead across it, the middle one being lined with a double row of shops. Near it are the old

*Fondaco dei Tedeschi*, or warehouses for German goods (now the Dogana), and the *Fabbriche Nuove di Rialto*, by Sansovino (1555), on a rustic arcade of twenty-five arches, composed of the Doric and Ionic orders, in its front. This was the great centre of trade in Shylock's time, and is "the Rialto" which he speaks of when complaining of Antonio's rating him for his usances. Close by is the Church of S. Giacomo di Rialto, the oldest in Venice, said to date from A.D. 520.

#### FOURTH TOUR.

In Gondola, or by steamer up the Grand Canal. Church of *S. Geremia*, at the entrance to the Canareggio.

*Palazzo Labia*, on the Canareggio, with frescoes, by Tiepolo.

*Palazzo Manfrin*, on the Canareggio Canal, was noted for its fine gallery of pictures, of native and foreign masters, among which were the three portraits by Giorgione, which Byron mentions in his "Beppo," and which his favourable notice contributed to bring into fashion. A copy of Titian's Entombment, which was here, is at the Louvre. The pictures yet remaining are for sale.

Further up, on the right side of the Canareggio, is the *Ghetto Vecchio*, leading to the *Ghetto Nuovo*.

Returning to the Canale Grande, the steamer will take you to

**\*Gli Scalzi**, the church of the barefooted Carmelites, built by B. Longhena, which is fantastically ornamented with sculptures, paintings, and inlaid work, and cost 300,000 sequins. The front was restored in 1859. In one of its fifty Chapels is a fine altar by J. Pozzo; that of Sebastian Veneri is all marble, bronze, and gilding. A statue of Santa Teresa is by Baldi. Behind the high altar is G. Bellini's (?) Madonna and Child.

*S. Andrea*, near Santa Chiara Island, contains a fine St. Jerome in the Desert, by P. Veronese.

From this part a gondola may be taken to the island of the Giudecca, passing the Campo di Marte, and calling at three churches, S. Nicolò, S. Sebastiano, and I Carmine.

**\*S. Nicolo del Mendicanti.** The third chapel has an altar on four pillars of excellent statuettes marble called coccia di Cora. Six columns of beautiful

Greek marble, highly polished, divide the choir from the body of the church. In a chapel on the left is a marble altar and a carved altar-piece above it.

**\*S. Sebastiano** (1506-18), on Canale S. Basilio, near Campo di Marte. In the Second Chapel are statues of the Madonna and Child and St. John the Baptist, by I. Lombardo, a pupil of Sansovino, whose mausoleum of Archbishop Podacatari is here. On the high altar is the First Martyrdom of St. Sebastian, by P. Veronese, 1560. A little further off is his Second Martyrdom, and near this the Martyrdom of SS. Mark and Marcellino, both by P. Veronese, 1565. His bust and tomb are here. The Punishment of Serpents is by Tintoretto, who painted the roof, organ doors, &c., and whose Tomb is also here. The St. Nicolas, by Titian, was painted in his eighty-sixth year.

Close to S. Sebastiano is *Madonna del Carmine*, or *Virgine del Carmelo*. Over the altar is the Presentation of Jesus in the Temple to Simeon, by Tintoretto. One large picture represents St. Liberal delivering (as his name implies) Two Men condemned to die; a work of Padovanino, 1637.

Near this church is *Palazzo Moro*, which belonged, it is said, to Shakspeare's Othello (Cristoforo Moro).

**\*Il Redentore**, or the Redeemer Church of the Franciscans, in the Giudecca, is a fine and harmonious building (though unfinished) by Palladio (1570-6), having a Greek portico with a double row of columns, a dome 240 feet high, and slender spires. "One unbroken entablature, surmounting one unvaried Corinthian order, reigns round the interior."—*Forayth*. In the sacristy is a Virgin and Child and Two Angels, a celebrated work, formerly attributed to G. Bellini. There are two other fine Madonnas, also formerly supposed to be by G. Bellini. In front of the high altar and also behind, reliefs by Massa di Bologna. From the Giudecca across the Giudecca Canal to the

*Madonna del Rosario*, or the Gesuati, on the Giudecca, by Massari, is a church fronted by lofty columns. The high altar is decorated by a very rich and elegant tabernacle, supported by pillars of lapis lazuli of unusual size. Thence to

**SS. Gervasio e Protasio**, or San Trovasa as it is usually called, was built in 1583. On the fourth altar are good marble bas-reliefs of the fifteenth century by an unknown artist. At the rich high altar is G. Lazzarini's picture of the two patron saints in Glory.

#### FIFTH TOUR.

Though a gondola is not absolutely requisite for this tour, it will be convenient to the visitor. If he goes on foot from St. Mark's he should make for St. Stefano's; thence to the Traghetto de la Carzoni; then across the Grand Canal and by the road on the left to



*S. Tomà*, or *St. Thomas*, built in 1742 by B. Pognola. Titian lived in a small court near this, and not far from *S. Silvestro* (p. 83). Cross the square to the *Calle del Cristo*, and turn to the left over the *Donna Onesta Bridge*; then by the *Calle della Speziale* to the Square and Church of

*S. Pantaleone*, built 1668. The high altar is crowned by a magnificent tabernacle by J. Sardi. The painted ceiling is by J. A. Fumiani. Here are P. Veronese's *St. Pantaleone Healing a Child*, and the *Coronation of the Virgin*, by G. and A. da Murano. In the *Loretto Chapel* is a marble altar of the fifteenth century. Cross the square again to the *Piazza delle Mosche*; then to the left to *Minolli Quay*, at the end of which, to the right, you come to the *Tolentini Quay*, and the

*Tolentini Church*, or *S. Nicolò dei Tolentini*, near *Rio degli Tolentini*, built in 1595 by Scamozzi, with a Corinthian portico added by A. Tiroli in the last century. The cupola over the centre of the church, which is a cross, is ornamented with frescoes by Zampini and Algeri. On the right, near the choir, is a confessional, with a picture over it of S. Lorenzo Giustiniani Distributing the Goods of the Church to the Poor.

Leaving this building, take the quay to the right and proceed to the *Tedeschi Square*; further on is the *Ragabella* and its bridge; and beyond this the curious old Church of

*S. Giacomo dell' Orto*.—One good picture is *Jesus Christ supported by an Angel*, by G. Palma. Near the side door is a ceiling in five compartments; the middle one being a painting of the *Theological Virtues*, the others the *Four Doctors*, by P. Veronese. Close to the door of the sacristy is a picture of *St. Sebastian*, *St. Roch*, and *St. Lawrence*, one of G. Buonconsiglio's best works. Go out by the sacristy door and turn to the right, and a short distance brings you to

*Santa Maria Mater Domini*, built by Sansovino, 1540. In one corner of this church is the *Invention of the Cross*, a fine work by Tintoretto. One chapel contains statues by L. Bregno. Pass out by the great door, turn to the right of *Calle Lunga* and make for the *Piazza dei Frari*, in which stands

*Santa Maria Gloriosa dei Frari*, a fine old church in the *Tedesco-Gothic* (German-Gothic) style of the thirteenth century, built by the *Minor Friars of St. Francis* (1250-1398). Its campanile is of the fourteenth century. The first altar on the right is rich in marble work, by Sardi or Longhena. The second altar is close to the mortal remains of *Tiziano Vecellio*, or *Vecelli*, best known as *Titian*, who died 1566. The large monument to him, dated 1852, has a sitting figure under a canopy. Next this is the statue of *St. Jerome*, a fine work of A. Vittoria, with a head of *Titian*. Further on, the picture of the *Martyrdom of St. Catherine*, by *Palma Giovane*. In the sacristy door is the mausoleum of *General Pesaro*, with his statue, by *L. mo*; and a statue of *Mrs.*, by *Baccio da Montepulciano*, and a statue of *Mrs.*, by *Baccio da Montepulciano*. The altar of the sacristy

deserves notice, with its pictures in three compartments, by G. Bellino, 1488, of the *Virgin and Four Saints*. Two magnificent tombs in the *Great Chapel*, of *Doge Francesco Foscari* and *Doge M. Trou*. The latter immense composition contains nineteen statues in all. That of the *Doge*, with some others, is by A. Bregno. At the high altar is an *Ascension*, by *Salviati*. In the sixth chapel on the right is the monument of *General Trevisano*, a simple but elegant work.

Near the transept is the *Orsini Tomb*, by an unknown hand, but supposed to be of the fifteenth century. Then a rich monument in marble to the memory of *J. Vener* of the seventeenth century. The *Chapel of St. Peter* is full of statues and sculptures of the fifteenth century. Further on is a decorated monument to *G. Pesaro*, a general and bishop, who died 1547; and then *Titian's* altar-piece of the *Virgin with St. Peter* and other saints, including portraits of members of the *Pesaro family*. We then come to the large mausoleum of *Doge G. Pesaro*, by *B. Longhena*, supported by four negroes in white. On one side of this is a monument to *Canova*, erected by public subscription, 1827, and executed by *Zeidomenighi*, *Ferrari*, *Bosa*, *Fabriz*, *Martini*, *Rinaldi*, and *Fadiga*, all Venetian artists of the day. It is a pyramid, with a procession of *Art*, *Genius*, &c., walking into the door, copied from his own design for the *Archduchess Christina*. Beyond this is an elegant altar of *inlaid wood*, by two *Florentine* artists. A statue of *S. John the Baptist*, in the middle, is by *Donatello*. Between the altar and the great door is a fine marble tomb of *P. Bernardo*, who died 1558. Above the door is the monument of *J. Varzoni*. In the midst of the church is a choir with 150 stalls of wood, superbly inlaid with marbles, &c., 1408, by one of the *Canozzi family*, called *Marco da Vicenza*. The cloister surrounding this choir is adorned with statues and bas-reliefs, 1475. In the neighbouring convent the

*Public Archives* are kept, which *Daru* used in his "*History of the Republic*," and the best of which, like many other Italian works, made a journey to *Paris* and back. This collection fills 300 rooms. It is wonderfully voluminous, going back to the year 883, and coming down to the present time; and is especially rich in documents of the thirteenth to the sixteenth century. One important relic is a *Description of the States* formerly under *Venetian* rule, in four folio volumes, of which only seven copies were printed, for the use of members of the government. Open daily from 10 to 3, after permission has been obtained from the authorities. Some divisions are closed to every one.

Leaving *Mater Domini* on the left, you come to the *Church of S. Rocco*, or *St. Roch*, built 1495, and restored 1725. Here are paintings of *St. Roch* before the *Pope*, *St. Roch in the Desert*, and another: all by *J. Tintoretto*. These are described by *Ruskin*, in "*Stones of Venice*." The *Annunciation* and *Christ in the hands of the Executioners*, by *Titian*. The high altar is by *Venturina*, beginning of the sixteenth century.

The \**Scuola di S. Rocco*, an institute for charitable purposes, founded by a religious community of laymen and attached to the church, was built 1517-50, by B. Buono and Santo Lombardo, in a mixed style. It is remarkable for its richness and solidity, and for its wall paintings by J. Tintoretto. Its magnificent staircase was completed by Scarpagnino. At the middle of it are two pictures, the Annunciation by Titian, and the Visitation, by Tintoretto; and at the bottom the pedestals of the columns are carved with subjects from sacred history. The Cancellaria Room, resting on marble columns, is adorned with sixteen or seventeen paintings by Tintoretto, and with sculptures on wood of the life of St. Roch, by G. Marchesi; and its fine timber ceiling is by F. Pianta and M. Angelo of Florence, a namesake of the great sculptor. Above the beautiful marble door, 1517, stands the portrait of Tintoretto, painted by himself, 1572. On the wall in the next room, called the Albero, facing this, is his great work of the \**Crucifixion*, 1565, with portraits of himself and Titian, and as remarkable for its composition as for its execution. Ruskin says this should be seen, whatever else is missed in Venice.

In the square of St. Paul stands the Church of

*St. Peter and St. Paul*. Its belfry and two marble lions in the doorway deserve notice; a serpent is twisted round one of the lions as if strangling it; the other holds in its paws a head just cut from a human body. These are supposed to be symbolical allusions to Gen. Carmagnola, who was beheaded by the Republic for treason. Near this church, at the end of Campo Paolo, is

*Palazzo Corner-Mocenigo*, a fine building by Sammicheli. From this you pass by Calle della Madonetta to the Rialto, and reach the Church of

*S. Silvestro*, or *Silvester*.—In its principal chapel is a large picture of the Lord's Supper, by Palma Vecchio. Giorgione lived opposite this church. Turn to the left into the street which leads to the Rialto Bridge, called *Ruga Vecchia*, where, by the side of an old tower, is the Church of

*St. John the Almoner* (S. Giovanni Elemosinario, or S. Zuanne di Rialto), built by Scarpagnino, about 1590. Paintings by Titian (at the high altar), Pordenone, &c. From this, over the Rialto, to the Church of

*S. Giacomo di Rialto*, rebuilt 1531, on the site, and in the shape, of the earliest church founded in the city, viz., A.D. 421. Here are some handsome pillars and bronzes, but the church is now closed, being quite out of repair. In this neighbourhood is the Church of

*S. Cassiano*, containing three good Tintoretto's, viz., the *Crucifixion*, *Descent into Hell*, and *Resurrection*.

### SIXTH TOUR.

On foot or in gondola, according to the inclination of the visitor.

*SS. Apostoli*, or *Holy Apostles' Church*, is an elegant building, and is full of marbles and

sculptures. It contains two fine monuments to the Cornaro family, one of the members of which was the well-known Ludovico Cornaro, author of a work on temperance, which Wesley translated. He died at Padua, 104 years old, though his constitution had been almost destroyed by dissipation down to his fortieth year, when he reformed. This family claims a descent from the Cornelia family of old Rome. Another chapel to the right has a magnificent altar. Cross the bridge on the left, close to the

*Palazzo Faliero*, of the thirteenth century, the residence of the Doge who was beheaded in 1355. Then go towards the Rialto, over another bridge to the Church of

*St. John Chrysostom* or *S. Zangrisostomo*, as the Venetians call it, built 1489. Paintings by Del Plombo (at the high altar) and G. Bellini. Near this is the Malibran Theatre, the most popular in Venice. Continue on towards the Rialto, across the square of S. Bartolommeo towards the Merceria, where the first church in view is the restored

\**S. Salvatore* or *St. Saviour*, a large and elegant structure, by T. Lombardo, Sansovino, and Scamozzi; built 1500-64, with three transepts. There is a fine mausoleum of A. Dolfin and his wife, attributed to G. del Moro. The second altar has a Virgin and Child, a beautiful work, supposed to be by G. Campagna. Then comes the fine monument of Doge F. Venier, by Sansovino; author also of the two statues on each side of the urn. At the third altar, by Sansovino, is a painting of the Annunciation, by Titian, in his old age. In an aisle to the right is the large mausoleum of Catherine Cornaro, Queen of Cyprus, by whose marriage with James Lusignan the Venetians first got possession of that island.

In the next chapel is the Supper at Emmaus, one of the best pieces of G. Bellini. The organ front was designed by Sansovino, and painted by Titian's brother, Francis Vecellio. At an altar further on, by G. Bergamasco, is the statue of St. Jerome, by T. Lombardo, one of the architects of the church. Then a large monument to the Doges L. and G. Priuli, supposed to be by C. Franco. Upon leaving this church and the Merceria Tower, cross over the Barratteri Bridge, beyond which, through a passage on the right, is the Church of St. Julian, called

*S. Giuliano*, or *Zulian*, by the Venetians, built by Sansovino; paintings by Santa Croce, P. Veronese, &c. Bronze statue of Tommaso di Ravenna, by Sansovino. Follow this to the Piazza S. Marco, and then by the passage near the grand staircase of the Royal Palace, to the Church of

*S. Moisè*, in which Law, the author of the Mississippi scheme, is buried. He died in 1729. Leave the church by the great door, and the bridge in front of it, till you come to the Palazzo Caletti Cross the Piazza di S. Fantino, to the

\**Fenice Theatre* (Phœnix), one of the largest in Italy, rebuilt since the fire of 1835. It holds about 3,000 persons.

**S. Pantino Church.** Here are two marble monuments to B. Martini and V. Dandolo, of the sixteenth century. Above the door of the sacristy is a small picture of the Virgin and Infant Jesus, by G. Bellini. Leave by this door and you come out in front of the Ateneo Veneto, where there is a library and reading-room. Then take the way to the left, through Piazza S. Angelo, to the beautiful Cloister of S. Stefano, built, 1532, by Fra Gabriel. From thence you pass on to

\***S. Stefano**, or St. Stephen's Church, near Rio del Santissimo; a large Gothic structure, erected, 1294-1315, for the Anstini Friars. It contains a magnificent high altar, and monuments to F. Morosini, the Peloponnesian, and to several of the Contarini family. On the left of the great door is a mausoleum of G. Suriano, a famous doctor of the fourteenth century, with a bronze bas-relief of the Virgin and Child, with other figures by an unknown artist. Leaving this, walk down the Campo S. Stefano, and you pass the Palaces Lore-dano and Pisani, both good, and the latter very large; also the Palazzo Morosini, built in the sixteenth century. In this square is a statue of the saint Niccolò Tommaseo. Through the square of S. Stefano to the street on the right side, and over the neighbouring bridge, to the Piazza S. Maurizio; so called after the Church of

**S. Maurizio**, or St. Maurice, in which are sculptures by D. Fadiga, a modern artist. Turn to the right over two bridges, near the Churches of *Santa Maria of the Lily* and *Santa Maria Zobenigo*. The latter church, by G. Sardi (1680), has a picturesque facade, full of columns and statues, and rather overdone with ornament. The rest of the building, with its spire, is plain. Follow the way towards St. Mark's Square, over Ostriche Bridge; beyond which, on the left, is the Micheli Court, where, at No. 2,040, is the Testocchi-Albrizzi Palace, in which is a fine head of Canova, his gift to the Countess Isabella. A little further on to the left is a turning called *Platina di S. Molasé*, where Count Cleognara lived, at No. 3,218. He was the founder of the Academy of Fine Arts, and the author of a splendid work on the most striking buildings in Venice, "*Le Fabbriche più cospicue di Venezia*." In his collection is a bust of Dante's Beatrice, and a large one of the Chevalier Cleognara, both by Canova, who presented them to the Chevalier; also a bust of Canova, by his pupil, Rinaldi, copied from one by Canova himself.

From the Cleognara Palace proceed through Calle Lunga; thence, turning to the right, and then to the left, you come to the Barozzi Court, in which, at No. 1,236, is the

**Palazzo Ruo-Treves**, on the Grand Canal, next the Hotel dell' Europa, containing Canova's colossal marble statues of *Hector and Ajax*. Cross the Barozzi Bridge, and proceed towards St. Mark's Place. At the Cornello Palace is Canova's *reclining of Socrates Taking Leave of his Family* *or Drinking the Hemlock*.

## SEVENTH TOUR.

On Foot, or in Gondola, from Razza S. Marco northwards.

\***Santa Maria Formosa** is in the Campo of the same name, and near the picturesque Porta del Paradiso, of the fourteenth century. Built 1491, and rebuilt in Sansovino's time. On the door is a statue of Gen. Capello. At the altar to the right, on entering, is a picture in six divisions, by Palma Vecchio, having S. Barbara in the middle. From this church, or from S. Pietro, in Castello, the *Brides of Venice* were carried off by the Istrian pirates, in 887. Several brides were to be married here at the same time. The pirates from Trieste landed, and bore them away; but they were pursued by the Doge, Pietro Candiano, who rescued the brides and brought them back in triumph; an event formerly celebrated on 2nd February, and often dramatised. Near this is the *Querini Library*, a free library, founded by the Duke of Querini; application to be made to the librarian. Leaving by the right aisle, turn to the right, and we come to the *Palazzo Malpiero*, over the canal, in front of it. Cross the bridge to Calle Ruga Giuffa, in which is

\***Palazzo Grimani**, built by the Patriarch Grimani in the fifteenth century. The court was once decorated with a rich collection of ancient statues, urns, bas-reliefs, inscriptions, &c., of which but little is left. On the left, as we enter, is a colossal Mark Agrippa, from the vestibule of the Pantheon, at Rome, with a companion statue, called an Augustus, but really a manufactured figure. Among the pictures in the rooms of the palace is A. Dürer's Institution of the Rosary, full of portraits, including those of the artist and his wife. Five pictures are devoted to the History of Psyche, the largest of which is a master-piece of F. Salviati, of Florence.

Turn back to Santa Maria Formosa, and, opposite the Ruga Giuffa Bridge, is the Priuli Palace. Follow the street at the side of it, and, after crossing two bridges, you come to the square of Santa Maria. Then turning to the right, cross the bridge, to the Calle de' Miracoli, and the Square and Church of

\***Santa Maria dei Miracoli**, built 1481-9, an elegant building in the early-pointed style, something like S. Zaccaria, with a great chapel, much admired, having a balustrade, altar, &c., in well-executed marble, by the Lombardi. Leaving this church, go over four bridges in succession, to the Church of

\***SS. Giovanni e Paolo**, or SS. John and Paul, called "San Zanipolo" by the Venetians; the next church to St. Mark in point of interest and magnificence, being 300 feet long, and full of monuments of Doges, Senators, &c. It was built by one of the Pisanos, in the Gothic style (1216-1430), and stands near the Civil Hospital (formerly the Scuola of S. Marco, by M. Lombardo, 1483), and the Rio dei Medicanti. It is full of monuments and statues, of the pointed and Renaissance periods;

Near the entrance, on the right, is the tomb of Doge Mocenigo, by the Lombardi family. At the first altar, is the Virgin and Child and Saints, one of the best works of G. Bellini, in distemper, almost destroyed by time; and a monument to M. Lancia, by Barthel, 1674; observe the expression of a woman who is weeping. At the second altar, which is rich and elegant, is a picture in nine divisions, of a Dead Christ, the Annunciation, St. Christopher, &c.; a celebrated work by Bartolomeo or L. Vivarini. Then comes the large mausoleum of Doge Valier, near a stained glass window, by J. Mocetto in the sixteenth century.

At the eighth altar the Saviour and his Apostles, a beautiful work of Marcori. In the great chapel, on the right wall, is the monument of Doge M. Morosini, decorated with many sculptures and some mosaics of the fourteenth century. A fine mausoleum of Doge L. Loredano, by J. Grapiglia, in 1572. Opposite this, another of Doge Vendramini, or the "New Man," who was made a noble for his great services at Chioggia, against the Genoese. It is one of the most elegant monuments in Venice. There is another to Admiral C. Zeno, who figured in the same war. The high altar is a magnificent work, by M. Camero (1614), behind which is the Annunciation, by L. Carona. The partition walls of this altar are covered with marble bas-reliefs of the Life of Christ, the work of several artists between 1600 and 1732, as Bonazza, Tagliapietra, Doretto (Canova's master), &c.; besides beautiful carvings in wood. To the left, near the sacristy door, is the monument of Doge P. Malipiero. Below it, a picture of the Crowning of the Virgin, attributed to Carpaccio. Further on, the various monuments, including that of General P. Giustiniani on horseback, by F. Terilli, of Feltre; that of Doge T. Mocenigo, and another of Doge N. Marcello, about the end of the fifteenth century.

Other tombs are to the memory of Captain-General Orsini, and to Bragadino, the defender of Famagosta. Near the great door was Titian's famous picture on wood of *S. Peter Martyr* (a Dominican monk, at Milan, killed in 1227), considered the third or fourth best picture existing, but unluckily burnt, 1867. Titian's bust is over the church door. Near the same door is the large monument to Doges A. Mocenigo and G. Bembo, by Grapiglia; and below it an elegant one to B. Bragadino; and two stone landscapes, by Doretto, the master of Canova, deserve notice for their delicate finish.

The Sarcophagus of the Doge Marino Faliero formerly stood inside the little chapel of Sta. Maria della Pace, but when Byron was here he found it placed outside the wall. Close to this church, at Lombardi's Scuola of S. Marco, now a hospital, is the

*Colleoni Monument*, to the memory of Bartolomeo Colleoni, of Bergamo, a celebrated leader under the Venetian Republic, and one of the first who made use of cannon. The pedestal, in the Corinthian style, is much admired for the richness of its marble carvings. Enskin says it is one of the most glorious pieces of sculpture in the world.

Leaving this, walk to the Corniani Palace. After this is visited, return to the Fondamente Nuove Quay, and then over a bridge to the

*Jesuits' Church*, generally known as the Gesuiti; a modern grey and green building, by D. Rossi, 1728, but richly adorned with coloured marbles and sculptures. The marble pulpit has a canopy and curtains of marble, and even a marble carpet. The high altar is a magnificent piece of work, by Fra J. Fozzo, enriched with lapis lazuli and verdantico pillars. Here is the flag of the last Doge, Manin. A chapel on the left, close to the wall, has a fine monument to Doge P. Cicogna, by Campagna. Observe among the paintings, the Martyrdom of S. Lawrence, by Titian; the Circumcision and the Assumption, both by Tintoretto; the Preaching of S. Francis Xavier, by Liberi; and the Virgin in Glory, by Palma Vecchio. From this church turn to the left, follow the quay to

*Santa Caterina*, belonging to the Liceo-Convitto College, founded 1807, by the French. At the high altar is P. Veronese's Marriage of S. Catherine. Thence down the canal, called Traghetto di Santa Caterina, to the

*Abbey Church*, or Abbazia della Misericordia. It contains the Tobias of Cima da Conegliano. From this, follow the quay over the Muti Bridge, and along the Mori Quay, past Tintoretto's House; at the end of which, turn to the right, cross the Madonna dell' Orto Bridge, to the Church of

*\*Santa Maria dell' Orto*, a large and ancient Gothic structure, built 1350-1480, of brick; with a campanile tower 175 feet high. Ten pillars of veined Greek marble support the nave. This church has for many years been in course of restoration. In the chapel on the right is the large Judgment Day of Tintoretto; and to the left, the Adoration of the Golden Calf, with Mount Sinai, and Moses receiving the Two Tables, a companion picture by the same artist, who was buried here—(see "Modern Painters"). His S. Agnes, which the French carried off to Paris, with other pictures, is now at the Academy. Two rich marble monuments fill up the sides of this chapel, on which are six busts of the Contarini family. Near this church, and the railway station, is the Church of

*S. Giobbe* (S. Job), built, 1451-93, by the Lombardi. It contains a fine choir. The former Botanic Garden is close by. Cross the Madonna dell' Orto and Mori Bridges; follow the quay on the left, to S. Marcelliano Bridge and the Church of

*S. Marcelliano*, or S. Martial. At the first altar, inside the principal door, is a famous picture of *\*Tobias and the Angel*, by Titian. Return over the last bridge, take the turning to the right, and at the end of the quay is the Convent of *Misericordia*. Cross the bridge of this name, turn to the right, and follow the quay to the Church of *S. Felix*.

Besides the churches already mentioned, there are *S. Eustachio*, or S. Stae, on the Grand Canal, built 1709, with a later façade added, by D. Rossi.

*SS. Simeone e Giuda* (Simon and Jude), built, 1718, by G. Scalfarotto, having a large dome, 5½ feet diameter, and a beautiful Corinthian portico, of very harmonious design.

*La Muldalena*, by Temenza, is a rotunda within, 50 feet diameter. This church is at the northern extremity of the city, beyond the Canale Grande; and in the same quarter are the following churches, seldom visited:—S. Fosca, near the Giovanelli Palace; L' Annunziata, near the Gli Terri Convent; S. Marcuolo, opposite the Fondaco de Turchi; S. Leonardo, near the Cannareggio; S. Girolamo, near the old and new Ghetto, or Jews' quarter; and S. Alvise and the Reformati, facing the Canale di Murano.

*Santa Marta* is at the west end of the Giudecca Canal. *Santa Teresa* and *Santa Maria Maggiore* are near the Campo di Marte (Field of Mars), not far from the new Tobacco Factory (Nuovo Fabbrica dei Tabacchi). *Le Vergini* and *S. Pietro Patriarcato* are on the Canale di Castello and the new port. *S. Giacomo* is in the Giudecca, near Rio de Ponte Longo; and *Santa Eufemia* and *S. Cosmo* are at the end of the Giudecca.

There are also many other **Palaces** deserving a visit. Most of them line the sides of the Grand Canal. Such are the following: \**Cà* (for Casa) *d'Oro*, which has a rich but unfinished façade, of the thirteenth century, by an unknown architect. "It has no high roofs or boldly marked buttresses; but flat roofs and horizontal divisions pervade the design; and every part is pervaded by a fanciful richness, characteristic of the luxurious refinement of the East."—(Fergusson). The arches are surrounded by a curious dental moulding peculiar to Venice, as well as to the buildings of the pointed Gothic period.

\**Palazzo Vendramini Calergi*, by P. Lombardo, 1494, in the cinque-cento style. "Nothing can exceed the beauty of the proportions of the three cornices, and the dignity which crowns the whole. The base, too, is sufficiently solid without being heavy, and the windows being all mullioned, and the spaces being reinforced with three-quarter columns, there is no appearance of weakness anywhere."—(Fergusson.) It is 86 by 65 feet.

Opposite this is the *Fondaco de' Turchi* (or Levant Warehouse), now converted into the **Museo Civico e Correr**, contains the collections bequeathed to the city by Count Correr, and is open daily. Besides antiquities, medals, MSS., marbles, engravings (including a plan of Venice, as old as 1500), objects in glass and majolica, with pistols, daggers, knives, glass, gems, &c., of Venice make, it contains a gallery of drawings and paintings. Among the last are G. Bellini's Doge Mocenigo and several other portraits of Doges; Mantegna's Transfiguration; M. Schon's Christ Bearing the Cross. Here also is Canova's earliest work, two fruit baskets.

*Palazzo Contarini*, near S. Luca's Church, is a beautiful structure of the fourteenth century, ~~which is~~ *unknown*; another *Palazzo Contarini*, *St. Samuele*, is supposed to be by the

Lombardi, about the beginning of the sixteenth century; another is called *degli Scignini*, because fitted up with cabinets containing piles of gold crowns and zecchini.

*Palazzo Trevisani*, by Bergamasco, 1630, has a rich and imposing façade. It once belonged to Bianca Capello, the wife of Francesco de' Medici. Its façade, in four storeys, is 84 feet by 75, the largest in Venice.

*Palazzo Camerlinghi*, an elegant three-storey house, by Bergamasco, 1625, near the Rialto.

*Palazzo Corner Mocenigo*, near S. Paolo, has a good basement, by Sammicheli.

Another *Palazzo Cornaro* (or *Corner*), called *Ca Grande*, is by Sansovino, and is now the Palace of the Prefecture. It is faced by coupled Corinthian and Ionic pillars on a solid rustic basement. The front, 104 feet long by 97, has oval windows in the top, and is imitated in the Army and Navy Club, Pall Mall.

*Palazzo Manin*, near the Rialto, is also by Sansovino, in the sixteenth century, though altered by Selva, in the last century. It has a front of three orders, and was the seat of the last Doge, Manin. The house of "Blind old Dandolo," near this, is now a café.

*Palazzo Ratti*, near the Frari Church, by A. Vittoria (1682), is in three storeys or orders. It is now a warehouse for antiquities.

*Palazzo Battaglia* has a curious front, by B. Longhena. *Palazzo Girolami* is a richly-adorned House, near Sta. Fosca, and is handsomely furnished. Permission must be obtained beforehand.

*Palazzo Pesaro*, now *Bevilacqua*, another work of Longhena's, with a rustic base supporting a noble façade of two orders. "From the water line to the cornice it is a rich, varied, and appropriate design."—Fergusson.

*Palazzo Rezze-nigo*, in three orders, also by Longhena. *Palazzo Corner della Regina*, on the Grand Canal, opposite the Ca d' Oro, by D. Rossi, 1724, has a rich façade, and is converted into the Monte de Pietà.

*Giorgione's House* is in Riva dell' Ollo.

The most popular promenade is the *Riva degli Schiavoni*, running east from the Molo near the Ducal Palace.

## EIGHTH TOUR.

This may be spent in visiting the islands in a gondola.

**MURANO**, to the north, has about 4,095 population, and was once remarkable for its manufactures of glass, plate-glass, enamel vases, crystal, &c., established here in the thirteenth century, when the makers received exclusive privileges from the Senate. Mock pearls and *conterie*, or beads, are the chief products now. Glass heads are made in the following way:—"Two men, with long iron rods, took out of the fire large lumps of soft glass, being about the consistency of thick honey, which they

moulded round the ends, keeping them red-hot. Then, after forming a hole in the centre of each, they stood opposite another, and joining the two lumps just where the holes were, they walked backwards, pulling the soft glass into a long thin pipe of 100 feet or more in length, till the lumps were exhausted. When retouched it was hard, and the perforation ran through it from end to end. This was broken into lengths and carried to another room, where, by a very simple machine, it was cut up into bugles or beads; and beyond were rooms full of girls, threading them for the Eastern market. This they effected by having large basins of beads before them, and a number of long, slender needles ready threaded, in one hand, which they plunged into the basins repeatedly till all were full; then pulling the beads on to the thread, they renewed the action. By this means the work was speedily done."—Miss Cartlow's *Sketching Rambles*.

At the Church of S. Michele, over the great door, is the monument of Cardinal Doffino, who died 1622, chiefly by Bernini. The lofty choir is covered with many sculptured marbles; and the church altogether is highly ornamented. There are monuments to Fra Paolo Sarpi, the historian, and Morelli, the scholar, a former librarian of St. Mark's.

On the left is the Cappella Emiliana, a highly adorned domed chapel of six sides, 28 feet diameter within, by Bergamasco.

*SS. Pietro e Paolo Church* contains many paintings. Near the second altar is Pordonone's Annunciation. To the left of this, near the wall, is the Virgin on a Throne, with the infant Jesus and Saints; a fine work by Vivarini. Fronting this picture is G. Bellini's Virgin and the two Angels, with the Doge A. Barberigo, and other persons, kneeling before her. Leaving this church cross the wooden bridge, turn to the left, and on the quay is

*Degli Angeli Church*.—The sacristy has some ancient tapestry from Cartoons of the Venetian school of the sixteenth century. A little way back from this, beyond the bridge, is

*S. Donato*, the Duomo of Murano, the oldest and most curious church here, in the Byzantine style of the twelfth century. Ten Greek marble columns support the roof, and the pavement is inlaid with mosaics of the year 1140. A picture of the Virgin is almost as old as the church, and there are some traces of early frescoes, but the whole are in a state of neglect. The altar of the chapel is imposing.

**Burano** is north of this; where lace and straw hats are made.

Then comes **Torcello**, which has a fine old church, built 1008, by Bishop Orseolo, covered with mosaics and marble. Eighteen pillars, with curiously shaped capitals, hold up the nave. The holy water basin was formerly a Pagan altar. The sanctuary, further in, is adorned with beautiful marble sculptures; within this, in old times, only the clergy were allowed to come. Behind the high altar is the bishop's marble chair, under a vault

covered with fine mosaics of the Last Judgment, which have been restored. The antiquated marble shutters on iron hinges are worth remark. From this church, you proceed to the very old Church of

*S. Fosca*, built in the ninth century, out of the stones of Roman buildings, by fugitives from *Altinum* and *Julia Concordia*, on the mainland, when it was ravaged by the barbarians. This church is decorated with pillars in the Greek style.

There is a small Museum of Antiquities here.

The island of **SANTA ELENA**, close to Venice, has a church to the memory of the Empress Helena.

**S. Andrea del Lido**, the old port of Venice, so called from the Lido or Littorale, a strip 35 miles long, which fences off the sea from the lagoons, has a fortress or castle, built 1641-71, by Sammichelli, to command the main entrance here (10 feet of water). It has a Doric entablature, and is a master-piece of this architect, many of whose works still exist at Verona. There is a large sea-bathing establishment. In 1887, a sum of £200,000 was voted for expenditure on breakwaters, &c. Here Byron used to ride, and wished to be buried. "No pencil can paint the scene which I have so often beheld from the shores of the Lido, when the sun pours his last rays upon innumerable domes, palaces, and towers, floating as it were on the bosom of the water; and long after he has sunk behind the cupola of St. George, leaves his old purple light upon the distant snow-Alps and far-seen promontories of Istria."—*Lord Broughton*.

There are steamers every half-hour from Venice during the season.

**Malamocco**, or Malamanco, guarding one of the chief entrances from the Adriatic (with 17 feet of water), was the early seat of the Doges, after leaving *Eraclea*, where the first Doge, Anafesto, was elected, in 697. They removed hence to the Rialto, in 809.

Forti Alberoni and S. Pietro are stationed at the mouth of the Porto, di Malamocco, in the middle of the great dyke, which is 14 miles long, at the edge of the lagoons, and is made of enormous stone blocks.

On **S. Lazzaro**, to the south of Venice, is a convent of Armenians, who settled here 1717, and have a library of 10,000 volumes, about 400 Armenian MSS., some as early as the fourth century, but most of them of the eighth century; a printing press, and a priests' seminary. Byron studied Armenian here, and helped his tutor in a dictionary of the language.

Near **PELESTRINA** are the Murazzi, or breakwaters, strengthening the sandbanks enclosing the lagoon.

**Chioggia**, the southernmost island of the Lagoons (35½ miles from Rovigo, page 59), contains a town and bishop's see of 28,015 souls, with a good cathedral, theatre, &c. Here, in 1280, the Genoese were finally defeated after a long and doubtful struggle, and 4,000 made prisoners by the Venetians, under Doge Pisani. Bombarda, or mortars, were first used on this occasion; 15

Genoese Admiral, P. Doria, being killed by a stone bullet, 195lbs. weight. A steamer runs from Chioggia to Venice. The inhabitants of Chioggia are peculiar as regards language, customs, and appearance.

*Routes from Venice.*—By rail to Trieste and Vienna. To Padua, Milan, Ferrara (see Routes 13 and 20). By steam to Trieste, in 6 hours.

## ROUTE 19—Continued.

From Venice, by rail, to Trieste, 136 miles in 6 hours; to Vienna, 363 miles, in 21 hours.

The stations are as follow:—

	Miles.		Miles.
Mestre.....	5½	Pordenone.....	51½
Mogliano.....	12	Casarsa.....	64
Treviso.....	18½	Codroipo.....	70½
Lancenigo.....	23	PasianSchlavonesco	78
Spresiano.....	27½	Udine.....	85
Susegana.....	31½	Buttrio.....	90½
Conegliano.....	35½	S. GiovanniManzano	94½
Pianzano.....	40½	Cormons*	98
Sacile.....	46½		

\* This is the Austrian frontier station. The stations to Trieste are:—Gorizia (or Görz), Rubbia-Savogna, Sagrado, Ronchi, Monfalcone, Nabresina, and Grignano.

From Venice, across the lagoon, to

**Mestre (Stat.)**, as in Route 13. From here a line runs through **S. Dona di Piave** to **Portogruaro**, continued to Udine (see below). The next place of importance is

### Treviso (Stat.)

*Inns:* Stella d'Oro; Albergo Reale.

The ancient *Tarvisium*, under the Goths (whose last king was a native), now a bishop's see, &c., in a fertile part of the Sile. Population, with suburbs, 31,049. After the Longobardi or Lombards held it, it became the head of a district called *Marca Trevisana*; was acquired by the Venetians in the fourteenth century, and besieged in 1509 by the German and French armies. The streets are old and irregular, with ornamented arcades before the houses. A cross-shaped Cathedral, begun by the Lombards, and still incomplete, has paintings by Veronese. Titian, and Bordone (Adoration of the Shepherds), a native. The town-hall, and Palazzo Provinciale are near it. St. Nicholas's Gothic Church has works by Bellini and Sebastiano del Piombo; and there is a work by Giorgione (or Pordenone?), in the Monte di Pietà. Other buildings are ten or eleven Churches, the Bishop's Palace, the Palazzo (seats) of the Pola, Brescia, and other families, the hospital, Scala theatre, public library of 30,000 volumes, botanic garden, and Athenæum or academy of sciences, &c. The province was called *Trevisiana* when it belonged to Venice. A short line (22 miles) from here to **Motta di Livenza** was *past Ponte Piave*, in 1885.

From Treviso there is a line, 53½ miles, to **Belluno**, through **Cornuda** and **Feltre**, which has a monument to Castalpi or Castalati, who is said to have first taught the use of movable type. Near here is *Pieve di Cadore*, the birth place of Titian, to whom there is a statue. Hedied aged 99, having painted 600 works. Rail also to Vicenza, see page 50.

**Conegliano (Stat.)** Population, 8,938. It has an old castle, and a church containing an altar-piece, by G. B. Cima, called *Cima da Conegliano*, a native of this town. From here a branch line is open to **Vittorio**, 9 miles.

The earthquake of June, 1873, which: half destroyed Belluno, did great damage to **Feretto**, near Conegliano; where the Church of St. Peter, a rotten old building, was overturned during service, and 38 persons killed.

**Sacile (Stat.)**, on the Tivenza. Pop. 5,369.

**Pordenone (Stat.)** Population, 10,116. The birth-place of G. A. L. Sacchiense da Pordenone, the painter, some of whose works are in the town churches.

**Casarsa (Stat.)** The rail crosses the stony bed of the Tagliamento, by a long viaduct, to

**Codroipo (Stat.)** The next place is

**Pasiano Schlavonesco (Stat.)**, near *Campo Formio*, or *Formido* (on the right), where the Treaty of October, 1797, which decided the fate of Venice, was signed by the French and Austrians.

**Udine (Stat.)** Population of commune, 32,000. An archbishop's see and the old capital of Friuli, which belonged to the Patriarch of Aquileia, acquired by Venice in 1445. It was ravaged by pestilence in 1511 and 1665. Among the buildings are the Patriarch's old Castle, overlooking the plain; a Cathedral of the fourteenth century; the Palazzo Publico, near the Pillar of St. Mark; a campanile or clock tower, built by Giovanni da Udine, a native artist; the Archbishop's Palace, and Pal. Bartolini, containing rare MSS. and coins, and the Coronation of the Virgin, by another native. Girolamo da Udine. From here, a branch Railway is open across the plain of Friuli, to *Saa Pelagio*, *Tricesimo*, *Turcento*, *Magnano-Artegia*, **Gemonza** (an old place on a hill, near Monte Chiampo, 5,625 feet high), *Carnia*, *Resiutta*, **Chiassaforte**, and **Pontebba**, on the Austrian frontier, thence to Vienna. Short line from Udine to **Criviale**, the ancient *Forum Julii*, with an interesting Cathedral, Museum, &c.

**S. Giovanni Manzano (Stat.)**, the Italian frontier station.

**Cormons (Stat.)**, the Austrian Customs-house. Here Prague time is kept.

**Gorizia (Stat.)**, on the Isonzo, which forms the border line of Austrian Italy. The line descends the river to

**Ronchi (Stat.)**, **Monfalcone (Stat.)**, and **Nabresina (Stat.)**, on the Gulf of Trieste. Then through

Grignano (Stat.), to the terminus at Trieste Station. (See *Bradshaw's Continental Guide*).

## ROUTE 20.

Padua to Arquà, Este, Rovigo, Ferrara, and Bologna.

By rail, as follows, from Padua:—

	Miles.		Miles.
Abano .....	6½	Arquà .....	32½
Battaglia .....	11½	Pollesella .....	26½
Monselice .....	16½	S. Maria Maddalena .....	43½
Este .....	18	Pontelagoscuro .....	45
Rovigo .....	27½	Ferrara .....	47½

[Brs. to Adria & Verona.]

**Abano (Stat.)** Population, 4,008. Near hot springs and mud baths (Fons Apollinis) which have been used by invalids from Roman times. One is up to 180 degrees; they are good for rheumatism and the skin. *Hotels*: Orologio; Due Torre; and a Bath House. There are similar springs at other spots around. Livy was actually born at Abano, though claimed as a Paduan. It is also the birthplace of Pietro d'Abano, a philosopher of the fourteenth century.

**Battaglia (Stat.)** and its old Castle (valuable antiques), natural hot springs and vapour baths, and Bath House, beautifully situated and of considerable repute. About 2 miles south-west is

**Arquà**, the Roman *Argentua*, a healthy spot in the Euganean Hills, which, likewise, contains mineral springs, but is most celebrated as the residence of *Petrarch* in his last days; where he died peacefully, in 1374, with his head over a book in his library. They show his Tomb, which, with his bust, stands on four pillars of red marble in the Chapel of the Virgin, which he built; also his house, chair, stuffed cat, and other relics. Several of his later works were written in this quiet retreat. The fifth centenary of his death was observed by a fête here 1874.

**Monselice (Stat.)** Population, 10,479. Where also a road may be taken to Arquà. It has a fine old Castle on the volcanic heights.

[A line runs from here to Este, Montagnana, Legnago, and Mantua (page 65).]

## ESTE (Stat.)

*Inn*: Speranza.

An ancient town (population, 10,543), near the Roman *Alteste*, in a fine part of the Euganean Hills; having a round Lombard church, with a leaning tower or Campanile, and the feudal Rocco, or Castle of the Este family, one of the oldest in Europe. Its head, to go no further back, was Oberto, Count of the Palace, and son-in-law of the Emperor Otto, who died 972. His grandson, Albertazzo II., received the fief of Este about 1040; and his great great grandson, Albertazzo, was Wulf or Wolf IV., from whom descends the Royal House of Brunswick, or Este-Guelph, now represented by Queen-Victoria and other branches. Azzo V., in the twelfth century, was elected Lord of Ferrara, which henceforth became their seat; while Este

was taken by the Paduans, 1293; and by the Venetians, who retained it, 1405. In the year 1288, the family acquired Modena.]

After crossing the Adige, you come to

**Rovigo (Stat.)** The head of a small watery province, between the Adige and Po, and a bustling town of 11,411 inhabitants. Among its noticeable buildings are the Cathedral of the Bishop of Adria, and the Palazzo Comunale, facing the column of St. Mark, with a large library and good picture gallery. Richeno, or Rhovignus, the scholar, was a native. Another was Erminia Fusinato, the poetess, born 1834, and buried at Rome.

Branch Lines to Lama, Adria, and Chioggia (page 87), 35½ miles; and to Legnago and Verona.

**[Adria (Stat.)**, or *Hadria*, about 15 miles east of Rovigo, was once a Roman municipium and port on the Adriatic, to which it gave name, but is now 15 miles *from the sea*. Population, 16,152. Remains still exist of the walls, baths, amphitheatre, aqueducts &c., of the ancient town, which lay some feet lower than the modern one, and nearer the sea, the wide tract towards which has been filled up by river deposits.]

**Arquà (Stat.)**, not to be confounded with the Arquà of Petrarch, near Battaglia, above mentioned.

**Pollesella (Stat.)** or *Politisella*, on the Po, the *Bocche* or mouths of which are 30 miles below.

**Sta. Maria Maddalena (Stat.)**, where the line crosses the river to Ponte Lagoscuro, in the Ferrarese and the Romagna, now part of the kingdom of Italy, by the popular vote of 12th March, 1860. All this region of marsh and swamp is protected by strong dykes from the encroachments of the Po.

From Pontelagoscuro it is 5 miles to

## FERRARA (Stat.)

Population, 76,421.

*Hotels*: Stella d'Oro; De l'Europe; Tre Mori; Tre Corone.

\**Chief Objects of Notice*.—Ariosto's House, Cathedral, St. Benedetto, Santa Maria del Vado, Campo Santo, Ducal Palace, Pinacoteca, Santa Anna and Tasso's Cell, Schifanoia Palace, Lyceum, Guarini's House.

Ferrara, situated in a rich plain, has declined in magnificence, population, and commerce, since Ariosto, its most eminent native, praised his "Città bene avventurosa," as "di tutta Italia il pregio e'l vanto." But being large and well built its aspect is still imposing. It is the seat of the Governor of the Province, and of an archbishop, and was formerly part of the Papal dominions, standing near the Po, to which several canals or naviglios run.

Among its "wide and grass-grown streets," the best are Corso V. Emanuele and Strada della Giovecca, meeting at the Castle in the chief square, and Corso di Po, with its continuation, Corso di Porta Mare, about 1½ mile long, from the



railway station to the Porta di Mare. The town itself, from the Porta di S. Benedetto to Porta di S. Giorgio, is not less than two miles in extent. Its fortified walls, until 1859, were garrisoned by an Austrian detachment, to support the authority of the Pope's legate. A strong citadel on the west side, on the site of the Piazza di Armi, was razed in 1859.

Compared with other Italian cities, Ferrara is modern, having grown up since the sixteenth century, when it was first enclosed by the Exarchs of Ravenna. Though exhibiting in its deserted streets many marks of decay—noticed by Addison, 1670, who speaks of it as “very large, but extremely thin of people”—its population has increased lately, and it carries on a good trade, which may possibly extend under the new order of things, assisted by the railway. About 2,000 Jews are settled here, who, as usual, live by themselves in their *Ghetto* quarter, where they have a synagogue, &c. The people of Ferrara have the reputation of being agreeable in their manners, and hospitable; but its chief drawback arises from the marshy exhalations to which it is at all times subject.

In 1208, Azzo VI., of the line of Este, was chosen by the citizens as vicar, or lord over them: being the first instance of a free Italian city doing what in the course of time became a regular practice with all, to save themselves from those internal contests with which it has always been their misfortune to be afflicted. One of his descendants, Azzo Novello, of the Guelph party, and a great patron of learning, invited the troubadours here, and founded schools and a famous university. Niccolò III., called “Azo” in the poem, was the husband of Byron's *Parisina Malatesta*, who was executed in 1405. Bersò, another descendant, was a generous and enlightened prince, and became the first Duke of Ferrara, Modena, &c. After him came his illegitimate brother, Ercole, who established a theatre and a Hebrew press here, and delighted in the company of scholars, as Bojardo, Tebaldeo, &c. Alfonso I., his successor, who married Lucretia Borgia, was the patron of Ariosto. In the time of Ercole II., 1556, Calvin sought refuge here with the Duchess, the daughter of Louis XII., till he was driven away by the Inquisition. Upon the death, without issue, of Alfonso II., who shut up Tasso in the madhouse, Ferrara was taken into possession of by Clement VIII., 1598; a change so unfavourable that its population gradually fell from 60,000 to 20,000.

The author of the “Diary of an Invalid” despatches Ferrara in few words, an “old town where there is nothing worth seeing.” But this is the hasty opinion of a sleepy traveller.

The chief place is the *Piazza Ariostea* in Corso di Porta Mare, named after the poet whose column stands here. He was not a native, though his father was. After ten years' labour he produced his great poem, *Orlando Furioso*, in forty cantos, dedicated to his generous patron, Cardinal Ippolito d'Este. The Cardinal, however, was a soldier, with little taste for poetry; and after reading it, asked where he

had “picked up so many absurd stories.” Duke Alfonso made up for this, treating the poet so bountifully that he was able to build himself a house opposite St. Benedetto's Church. The garden is gone, but the house is still shown, as well as his father's house, called *Casa degli Ariosti*.

The *Cathedral*, in Piazza del Mercato, is a Greek cross, marked by a campanile of red marble. It was begun in 1185, and is a mixture of the Gothic-Byzantine, or Romanesque and Italian. The façade is plain below, but the upper part is filled in with round Gothic arches, and other ornaments of a harmonious and pleasing character, and includes reliefs of the same and later dates; such as the Passion; Last Judgment, with Hell and Heaven (*i.e.*, Abraham's Bosom); the Seven Capital Sins, &c. Notice also an antique bust by N. da Pisa, which is revered as a Madonna, above the side door on the left; and a statue of Albert d'Este on a pilgrimage to Rome. In the interior, which is modernised, are Garofalo's Madonna on a Throne, SS. Peter and Paul, and the Assumption; Bastianino's Last Judgment, with portraits of many of his acquaintances in it, including a woman who refused to marry him, and who is put in hell for a punishment; C. Tura's Annunciation, and St. George; Dossi's tomb of Urban III.; tomb of Clement XI.; and C. Tura's curious series of miniatures in the twenty-three misals of the choir. An ancient altar, near Francia's Coronation of the Virgin, is adorned with bronze statues by Biondelli and Marescotti. Some parts of the choir are of the last century. An echo repeats 20 times.

*S. Francesco* Church, near the Giovecca, founded by Ercole I., 1498, contains Garofalo's Betrayal of Christ, a Madonna and Saints, the Holy Family, Resurrection of Lazarus, and his Massacre of the Innocents; Ortolano's Holy Family; with others by Monio and Scarsellino; also various tombs of the Este family, and that of Pigna who was Tasso's rival. Here also is a good echo which repeats seventeen (or sixteen) times.

The Church of *S. Benedetto* was attached to the Benedictine Convent, now used as a military barrack. It is a fine building, deserving attention; rebuilt 1593, in place of the old one in which Ariosto was buried, 1533. For the new church, a handsome monument of the poet was prepared by his pupil, A. Morti, and placed on the right of the altar, over his remains. In 1612, these were moved to a more magnificent tomb, raised by his grand-nephew, on the left side of the altar. This was moved, in 1801, to the Studio Pubblico. There are frescoes in the barrack, by D. Dossi (the Crucifixion), Garofalo, Scarsellino (Martyrdom of St. Catherine), P. Veronese, &c., with G. Cremonesi's St. Mark. There is also Garofalo's Paradise in which a portrait of the poet Ariosto is introduced above the choir of angels.

*S. Paolo*. Paintings by E. Grandi, Bonome, Scarsellino (the Holy Ghost), and others; with monuments of G. B. Dossi, Bastamolo, and A. Montecatino; the last being the work of A. Vicentino.

*S. Domenico*, near the Castello. Here are carved effigies in the front; good paintings, by Garofalo (St. Peter-Martyr), Bononi, and other native masters; and the monument of C. Calcagnini, a learned man of the sixteenth century.

*Santa Maria del Vado*, built as far back as 1171, is the oldest church here, and has some quaint carvings on its front. It is full of paintings, among which are Bononi's Miracle of the Host, Crowning of the Virgin, &c.; and a copy of D. Dossi's John the Divine, and the Whore of Babylon. The latter was painted naked, but has been decently dressed by the care of some scrupulous Bolognese artist. Also, D. Panetti's Visitation; P. Vecchio's Christ and the Tribute Money; Carpi's Miracles of St. Anthony; and N. Caffaccio's Death of St. Mary. On the picture of Justice and Force, is the enigma of Alex. Guarini, in Latin, which no person has hitherto made out. The sacristy contains Panetti's Annunciation, and a Flight into Egypt by Sea. There are tombs of the painters, Garofalo, Ortolano, Bonone, Bastianino, and Dielal; and of the poets, T. V. Strozzi, and his son Ercole, a branch of the great Florentine house of that name, which settled here in the fifteenth century. Ercole, the best poet of the two, and a friend of Ariosto, was killed one night by twenty-two stabs. His widow, a poetess, wrote a sonnet to his memory.

*S. Spirito*. Garofalo's fresco of the Last Supper, in the refectory of the convent adjoining.

*S. Andrea*, near the Montegnone Promenade. In the choir is Garofalo's Madonna and Saints; painted, some say, under the direction of Raphael.

*S. Giorgio*. In the south-west corner of Ferrara. Here Eugenius IV. called a Council to effect a union between the Eastern and Western Churches, in 1428. Cosmo, or Cosimo Tura, the painter, is buried at the entrance of the campanile.

*Santa Maria della Consolazione*, with an epitaph imposed by E. Bentivoglio, for his daughter Julia, a child of four years.

The *Campo Santo* Church was founded by B. d'Este, first Duke of Ferrara, and was designed by Sansovino. There are twelve chapels, containing the Mysteries, by N. Rosel. Besides paintings by Bastianino (a St. Christopher), Dielal, &c. Several old tombs, worth notice, are in the graveyard (Campo Santo) of the old Certosa Convent, including that of Garofalo, with Canova's bust of Count Cicognaro.

In that of *Il Gesù*, is the tomb of Alfonso's second Duchess, Barbara. Other churches are those of

*S. Maurelio*, or the *Cappuccini* Church, and *De' Teatini*, which has Guercino's Presentation.

\*The *Castello*, or Palace of the old Dukes of Ferrara, in the Giovecca, sometime the seat of the Papal Delegate, is a large, brick, moated castle, with angular turrets, in the feudal style. There are here, though in a partly decayed condition, works in oil and fresco of the brothers Dossi; such as the Aurora and the Bacchanals, of D. Dossi; besides other paintings. At the foot of the Lion's Tower, in the dungeons under this chamber, Parisina and

Ugo, or Hugh, were executed on the night of 21st March, 1405, and buried in St. Francesco's Cemetery. "Ferrara," says Byron, "is much decayed and depopulated, but the castle still exists entire, and I saw the court where they were beheaded." Parisina's room is shown. Some of the oldest buildings surround this palace.

The Town Hall, or *Palazzo del Municipio* near the Castello, has a fortified look, and is the place where the *Accademia Ariostea* holds its sittings.

*Ateneo Civico*, containing the \**Pinacoteca*, or Picture Gallery, is in the old Palazzo Ercole-Villa (1405), or House of the Diamond (Diamante) as it is called, from the diamond-shaped stones in its front. The paintings have been collected from the churches, and are in eight rooms. Among them are specimens of the Ferrara school of artists, including their chief, \**Garofalo*, viz., his Old and New Testament; Mount of Olives; Descent of the Holy Spirit; Resurrection; Adoration of the Magi; and Christ in the Garden. His Madonna and Child, painted as an altar-piece for the suppressed Convent of S. Guglielmo, is in the National Gallery. His real name was Tisio, but he is called Garofalo from the gillyflower or mark by which his pictures are known. C. Bononi's Marriage of Cana; P. Vecchio's Tribute Money; Tintoretto's Virgin of the Rosary; D. Dossi's Resurrection; Guercino's St. Bruno; Mazzolino's Adoration; A. Carracci's Manna in the Desert; E. Grandi's Adoration of the Magi; D. Dossi's Madonna and Child Enthroned, with Saints, a large picture, said to be his master-piece; C. Tura's portrait of a Cardinal.

\**Palazzo Schifanoia*, or Scandiana, near S. Andrea's Church, rebuilt on the site of one burnt in 1469 by Duke Ercole, was decorated with C. Tura's frescoes, illustrative of the achievements of Borso, the duke's brother, which were recovered from the whitewash in 1840. It is now a Deaf and Dumb School.

*Palazzo Costabili*.—Here is C. Tura's St. George and the Annunciation, painted in 1469 for the organ dome of the Cathedral, and reputed to be his master-piece. His portrait of T. Strozzi the poet, is at the Palazzo Strozzi. *Palazzo Roverella*, now Casino dei Negocianti, near the Hospital, was built in 1608. *Palazzo Bevilacqua* has a good collection of paintings, &c. *Palazzo Mazza*, paintings by Garofalo and D. Dossi. *Palazzo dei Leoni* (Count Prosperi) has a fine portal by B. Peruzzi. One marble palace was Lucretia Borgia's.

The Chamber of Commerce is at *Palazzo della Ragione*, a Gothic brick pile, in Piazza del Mercato, near the Duomo.

A \**Studio Pubblico*, or Lyceum, which replaces the old university, comprises faculties of medicine and jurisprudence, and about 100 students. In the portico are several classical inscriptions and bas-reliefs, a cypher or grave-stone of one P. Fabius, and a large sarcophagus dedicated by Aurelia Eutychia to her husband, a Syrian by birth. The large and valuable library, open from 8 to 12, was formed chiefly in the last century, and includes

100,000 volumes and 1,000 MSS., some as old as the thirteenth century. Here are portraits of Ferrara celebrities, including Cardinal Ippolito d'Este, to whom Ariosto dedicated his Orlando. \*Ariosto's monument, containing his ashes, which the French transported from San Benedetto in 1801, reaches to the ceiling; being of marble, with three inscriptions on it—one by Guarini, beginning "Notus et Hesperis jacet hic Ariostus et India." Here are his books, wooden chair, inkstand, and the MS. of his poems—an imperfect copy, wanting the title, and having many corrections. It has Alfieri's autograph, with "Vide e venera, 18 Giugno, 1783," added.

Among the other literary treasures are Cardinal Bentivoglio's books, bequeathed in 1730; a complete collection of the writings of Ferrarese authors; Greek palimpsests (i.e., parchments written over afresh) of Gregory Nazianzen, Chrysostom, &c.; antiphonaries, or anthem books, with miniatures of the fifteenth century; also, the *Gerusalemme* of Tasso, with his notes and corrections, and several unedited sonnets composed by him in his confinement in the present hospital of Santa Anna; Ariosto's medallion likeness, chair and writing desk, and the MS. of Guarini's *Pastor Fido*, or Faithful Shepherd.

Guarini was a native, and born here 1557. His house, the seat of the Marchese Guarini, has an inscription on it, beginning "Hercules et Musarum commercio," &c. Ariosto's house, in which he died (1523), in Via di Mirasole, has his bust, and is marked by another verse, "Parva sed apta mihi," &c.

Another interesting building is the old Hospital of \*Santa Anna, where Tasso was imprisoned between 1579 and 1586.

"And Tasso is their glory and their shame;  
Hark to his strain, and then survey his cell!"—Byron.

It was at the court of Alfonso II. that he wrote the best part of the *Gerusalemme Liberata*, which he frequently read to his patron; but having fallen in love with Alfonso's sister, the Princess Eleonora, he was shut up as a madman in the Convent of St. Francis, 1577. He escaped after a fortnight's confinement, but coming back, he was placed in Santa Anna's, see above, from which he was finally liberated at the intercession of V. Gonzaga. A small Prison room on the ground floor is shown as that in which he was actually confined; and here, though it is as doubtful as Raleigh's cell in the Tower, the visitor will perceive the names of Byron, Delavigne, Lamartine, and others, who have made a pilgrimage hither. Much of the wall is chipped away. But it appears that though under restraint, he was treated with kindness and consideration. Here he wrote and published many of his smaller poetical and philosophical works, and was visited by Montaigne, and Aldo, the printer. In one of his letters he writes that "from the windows of his prison, he can see the tower of the palace where Leonora dwells," which may help to fix the exact position of his dwelling-place during this unhappy period of his life.

The *Theatre*, in the Strada Giovecca, near the Post Office, is very large and handsome.

Some old MSS., with a letter of St. Jerome, are in the Containi Library; and the Scalatrini Museum contains some inscriptions.

A line was opened, February, 1884, to **Argenta** (21 miles S.E.), thence continued to Ravenna.

About 25 miles east of Ferrara is

**Commachio**, near the sea (population, 8,380), in the midst of a marshy tract, about 16 miles square, called Valli di Commachio, abounding with eels and other fish, which are used for pickling. It is divided into fishing farms, the inhabitants of which are a curious aquatic race, living in houses built in the shallow water. On the north-east of it, about Volano, &c., wild boar, game, and deer, are hunted in the forest.

From Ferrara, by rail, 29½ miles, in 1½ hour, to Bologna. The stations are—

Miles.	Miles.
Poggio Renatico ... 8	Castel Maggiore ... 23½
S. Pietro in Casale 14½	Corticella ..... 25
S. Giorgio ..... 18	Bologna ..... 29½

The line passes over a fertile plain, which is liable to be flooded in the season, and produces great quantities of hemp, rice, and other grain.

**Poggio Renatico (Stat.)** Population, 8,433. Near the Reno, which rises in the Apennines, and winds round in this direction towards the Po.

From **S. Pietro in Casale (Stat.)**, a diligence runs to

**Cento** (population, 19,881), higher up the Reno, and the birth-place, 1590, of Guercino, i.e., the Squinter, whose real name was Barbieri. His father was a wood-cutter. The house in which he lived twenty years is full of his paintings, as well as the Church, or Galeria, as it is styled by his townsmen.

**Castel Maggiore (Stat.)**, on the Naviglio, or Canal, which makes a short cut from the Reno to

### BOLOGNA (Stat.),

Called La Dotta (learned) and La Grassa (fat), the ancient *Bononia*, or *Felsina*, on the Via Emilia, known for miles around by its Leaning Towers. Population (1891), 147,000, with suburbs.

#### Hotels:

Grand Hotel Brun, by Mr. Frank; comfortable and recommended. (*Church Service* here in the season).

Grand Hotel d'Italie; first-class hotel, fitted up with every comfort and good taste; centrally situated.

Hotel Pellegrino; well-conducted, comfortable, and moderate.

Noted for large and small Bologna sausages (hence the word "polony"), called mortadella and cotichini; fruit, and the **Giucco di Pallone**, a favourite game at ball, see page 97.

Here the Brenner and Mont Cenis routes meet the routes from Brindisi and Rome.

\**Chief Objects of Notice.*—Two Leaning Towers, Palazzo Comunale, Duomo, S. Petronio, S. Domenico, S. Giacomo Maggiore, S. Stefano, Madonna di S. Luca, S. Michele in Bosco. University, the Baccocchi, and other Palaces. Museum, Accademia delle Belle Arti, and a fine Campo Santo—the last outside the Porta d'Isola.

The race of Bologna dogs, which figure in the city arms, is extinct. The Bologna stone is a sulphate of barytes, which when laid in the sun attracts its beams and shines in the dark. It gives name to the Bolognese school of painters, viz.:—Of the fifteenth century—M. Zoppo, Francia, and L. Costa; sixteenth century—Lodovico Carracci, Agostino Carracci, and Annibale Carracci; seventeenth century—Domenichino, Guido, Albano, Guercino, Lanfranco, P. F. Mola, and C. Cignani.

This large, wealthy, and ancient city, which till the late revolution ranked next to Rome among the possessions of the Church, and was the first place in the Romagna (or division north of the Apennines), stands on a hill in a fertile plain between the Rivers Reno and Savena, and communicates with Ferrara by a canal or naviglio. It is surrounded by brick walls of a hexagon shape, pierced by twelve gates, and is divided into three sections, called respectively Levante, or east; Ponente, or west; and Mezzogiorno, or south.

The Cathedral, Basilica, Leaning Towers, Palazzo Comunale, &c., are near the Via Rizzoli and Via Ugo Bassi, which run east and west; and are traversed by another main thoroughfare running north and south from Porta Galliera and Montagnuola, near the Railway Station, to Porta d'Azeglio. Montagnuola is a hilly, open spot in the north of the city, laid out in public gardens, with a Piazza d'Armi adjoining, and a hall for playing the game of Pallone. Many of the narrow and winding streets are shaded by Arcades, which, though useful for shelter, give the town rather a gloomy appearance. Lately, some have been widened and improved. The houses are large and massive. Water supplied by a new Aqueduct.

In the civil war between Antony and the Senate, Bononia sided with the Senate and Pansa, the Consul, who died here of his wounds, after his defeat at Mutina. On an island in the Rhenas (now the Reno), four miles distant, near the Borgo Panigale, Antony, Octavius (afterwards Augustus), and Lepidus, concluded the Second Triumvirate. During the middle ages, when it was an independent republic, it adopted "Libertas" for its motto, and took the Guelph side against the Emperor; and its own little war with Modena is celebrated in Tassoni's "Secchia Rapita." It became subject to the Pope about 1312, and remained so down to the last revolution. In 1848 it firmly resisted 15,000 Austrians under Weden and Degenfeld. In 1859 it seized the first opportunity, on the departure of the Austrians, to desert the paternal rule of the Papal Legate and annex itself to Sardinia. Out of 29,000 on the electoral list, 22,900 voted for the change.

The political movements were guided by the Countess Tatini, a grand-daughter of Murat, the Commandatore Minghetti, late Prime Minister, and the countess's brother, Marquis Pepoli, afterwards Minister of Commerce, whose palaces, black and white family arms, and tombs are seen everywhere in the streets and churches. The Countess Gozzadini-Serogo-Alighieri, a descendant of Dante, was another patriotic woman.

The famous Mortara case occurred here while the city was under Papal rule. A Jewish child was taken from its parents by the Holy Office, on the pretext that it was baptised, two years before, by a servant, a woman of bad character. An appeal was made for her release to the Holy Office and Pope without effect. When the Papal government fell, the father brought the case before the Minister of Justice, who came to the conclusion that Felletti, the Inquisitor, had disregarded the rules of even his own tribunal. His arrest was ordered and he was imprisoned in the Torrione, a room in a massive tower of the Palazzo del Governo. He declined all explanation on the ground that he had acted by the orders of his only superiors, the Grand Inquisitor and the Pope, and he refused to admit the lay jurisdiction. He was finally released, on the ground that when the offence was committed the Holy Office was the highest authority in the state.

Bologna is the birth-place of Benedict XIV. and seven other Popes, and about 100 Cardinals; of the painters Domenichino, the Carracci, &c.; and of Malighi, Zambecari, Mezzofanti, and other eminent men, whose lives have been written in nine folio volumes. Statue of Galvani, in Piazza Paragione. It is the seat of an archbishop and university, and contains about 130 churches and twenty monasteries.

At the West end of the Via Rizzoli, where it joins with Via Mazzini and other streets, are the famous brick *Torri Inclinate*, or

\**Leaning Towers*, built during the feuds which prevailed in the times of the republic, and looking like factory chimneys. One, called *Torre Asinelli*, erected 1109, by the Asinelli family, is a plain square structure, about 320 feet high, inclining four feet from the perpendicular. It is ascended by 449 steps, and takes in a prospect of Modena, Ferrara, the Apennines, &c. The other, *Torre Garisenda*, or *La Mozza*, built by the Garisendi, in 1110, though only 140 or 150 feet high, leans as much as eight or nine feet. Dante compares it to the stooping Giant Antæus. That the inclination is caused by the slipping of the earth below, is the most natural supposition, as the timber and stonework of both towers throughout are proportionately inclined. But some persons argue that they were built so purposely, to show the skill of their architect.

The *Foro de' Mercanti*, or Palazzo della Mercanzia, near the Asinelli, was built 1294 in the Gothic style, and restored in 1836 for a Chamber of Commerce. It is an open loggia, or arcade.

*Piazza Vittorio Emanuele*, formerly *Maggiore*, situated at the exact centre of the city, is the

chief open space in Bologna, and is ornamented with fine buildings, a statue of Victor Emanuel, and a fontana publica, by Lauretti (in the Piazza Nettuno adjoining), with a bronze Neptune in his car, and four sirens, cast by G. da Bologna (1364). The water comes from the breasts of the sirens. On the west side is the

*Palazzo Pubblico*, or Comunale, once the seat of the Cardinal Legate; a large pile, begun 1290, having a Madonna in gilt terra cotta, by N. della Arca, on the front, and Menganti's bronze statue of S. Petronio, originally designed for Gregory XIII., but altered in 1796 to save it from the French Republicans. Inside are a grand staircase by Bramante; a statue of Alexander VII., in the Farnese Room; A. Lombardo's statue of Hercules, in the Hercules Gallery; and frescoes by Cignani, &c., of the seventeenth and eighteenth centuries.

*Palazzo del Podestà*, facing this, was begun 1204, and the front added 1483. On the Torre dell Aringo, built 1264, are A. Lombardo's statues of the Four Patron Saints of Bologna. In the Sala del Rè Enzo (so called from Hencius, son of the Emperor Frederick II., who died a prisoner here), a Conclave was held in 1410 for the election of Pope John XXII. Near here is the large church of S. Petronio.

The *Portico de' Banchi*, going round two sides of the Piazza, was built by Vignola, in 1562.

**CHURCHES**—The churches are shut from 12 to 3. The most noticeable are the following:—

\**Cathedral*, or *Duomo of S. Pietro*, north of the Piazza Vlt. Emanuele. Rebuilt 1605, by Fra Ambrosio, with three aisles, in the Corinthian style; the façade, by A. Torrigiano, in the last century, having a triangular top. 3rd chapel on right—E. Graziani's St. Peter and Bishop Apollinaris. Below the choir is an old crypt. Chapter House—L. Carracci's St. Peter and the Virgin bewailing a Dead Christ; and an Annunciation, his last work in fresco.

The *Palazzo Arcivescovile*, or Archbishop's Palace, restored, the court of which was built by Tibaldi, 1577, is close by.

\**S. Petronio*, on the south side of Piazza Vlt. Emanuele, an unfinished basilica, and the largest church in Bologna, dedicated to its patron saint, for whom there was a church here as early as 423. The present one, begun 1390, by A. Vincenzi, in obedience to a decree of the Council of the Republic, was to have been 700 feet long, and 520 wide, and to contain fifty-four chapels; but the design was interrupted, and in its present incomplete state it is 385 feet long and 200 wide (making it only one-fifth of the intended size), with five aisles, in the Italian-Gothic style. The three fine entrance doors are ornamented with carvings of Bible subjects, with heads of prophets and sibyls. Over the middle door by Della Quercia (1425), was M. Angelo's bronze statue of Julius II., which 1571 was melted down for a cannon called the

Giuliano. The other doors are by M. Tribolo and Properzia de' Rossi, a female artist. Inside are bas-reliefs of Adam and Eve, and the Annunciation, by the Lombardi. Charles V. was crowned in this church, 1530, by Clement VII. The middle vault is 145 feet high. 2nd chapel on right—A. Madonna and Saints, by L. da Perugia and F. Imola. 4th—Crucifix, restored by F. Francia. 9th—Sansovino's statue of St. Anthony of Padua; wall paintings, by G. da Treviso; and paintings on glass, designed by M. Angelo. 11th—Tribolo's Assumption; the Angels, by Properzia de' Rossi; G. Campagna's statues of St. Francis and St. Anthony. End of choir—Franceschini's large fresco. 16th—Parmigiano's St. Roch; and the *Meridian Line*, traced by Cassini, 1655, the gnomon which throws the shadow being 80 feet high. 17th—L. Costa's Annunciation.

In the room called the Reverenda Fabbrica are the plans and models of the church, by various architects, and a bas-relief of Joseph and Potiphar's Wife, by Properzia de' Rossi, in which the lady has introduced portraits of herself and her lover.

\**S. Domenico*, south of S. Petronio, dates from the twelfth century, and is in Piazza Guileo which contains a colonnade and the two old tombs of R. Passergieri and the Foscherari family, of the thirteenth century.

The church was rebuilt in the last century, on the site of the more ancient one, and contains the splendid

\**Tomb of St. Dominic*, the founder of the order, and of the Inquisition, in the 5th chapel on the right, worthy of notice for its sculpture, marbles, and paintings. The bas-reliefs on the white marble tomb, of events in the Saint's life, are by Niccolò da Pisa, 1231; figures of Saints, by Niccolò dell' Arca, 1469; two Kneeling Angels, by M. Angelo; and some later bas-reliefs are the work of A. Lombardi, 1532. The fresco of \*St. Dominic in Paradise, is by Guido; St. Dominic Burning Heretical Books, by L. Spada; the Restored Child, by Tiarini. 10th—Guercino's St. Thomas Aquinas Writing on the Eucharist. The marquetric work in the choir stalls is by two Dominican monks. At the high altar is D. Cesi's Adoration of the Magi. 13th chapel—Tomb of King Enzo, or Hencius, of the thirteenth century, who died here after twenty-two years' captivity. A line of his epitaph refers to the dog in the city arms: "Sic cane non magno raptu tenetur aper." 11th chapel—G. Francia's St. Michael; and the tomb of T. Pepoli, a magistrate of the old republic. 15th chapel—A portrait of S. Thomas Aquinas, by Simon da Bologna. 19th, or Rosary Chapel—L. Carracci's SS. Mary and Elizabeth. Guido's Assumption. There are tablets to Guido and his pupil, Elizabeth Sirani, who was poisoned, and is buried with him in this church. 22nd chapel—L. Carracci's S. Raymond Crossing the Sea on his Mantle. Sacristy and Cloister—L. Spada's S. Jerome. The Tribunal of the terrible Sant' Uffizio, or Holy Office of the Inquisition, was seated here.

*S. Bartolommeo di Porta Ravegnana*, near the Asinelli Tower, re-built 1653; but the handsome portico by Marchesi (1630), belonged to a former church. 2nd chapel—L. Carracci's S. Carlo at the tomb of Varallo. 4th—Albano's Annunciation. 7th—Martyrdom of S. Bartholomew, by Franceschini. 12th—Tiarini's S. Anthony of Padua.

*S. Bartolommeo di Reno*, built 1733. Agostino Carracci's Nativity; L. Carracci's Circumcision.

*S. Benedetto*, near the Montagnola, in the north of the town, built, 1606. Tiarini's Virgin and Magdalene, weeping over the death of Christ.

*S. Cecilia*, a small church, restored 1874, in Piazza del Teatro; built 1481, and remarkable for the nine frescoes of the Life of St. Cecilia, by F. Francia and his pupils, L. Costa, G. Francia, Chiodarolo, &c.

*Corpus Domini*, or *Santa Caterina*, styled *La Santa*. Franceschini's frescoes, in the cupola: and his Lord's Supper, at the high altar. In one of the chapels, Christ Appearing to the Virgin and another by L. Carracci.

*S. Cristina*, near Porta Mazzini. L. Carracci's Ascension, at the high altar; G. Francia's Nativity and the Magi.

*S. Francesco*, a large church, formerly used as the Custom House, or Dogana. It has an old campanile, and its fine marble altar was the work of Venetian sculptors, in 1388.

\**S. Giacomo Maggiore*, near the Asinelli Tower and the Liceo Filarmonica; begun 1267, with a fine vaulted ceiling, added 1487. It contains thirty-five chapels. 1st chapel—Francia's Madonna della Cintura, a small fresco. 10th—L. Carracci's St. Roch. 12th—Frescoes by P. Tibaldi, who was the architect of the chapel. 18th, or Bentivoglio Chapel—Francia's fine Madonna Enthroned; bas-reliefs by N. dell'Arca and F. Francia, those by the latter relating to Pope John II. 20th—E. Procaccini's Sigismund, King of Poland. 21st—Cesi's Virgin and Saints.

*S. Giovanni in Monte*, near Via S. Stefano, rebuilt 1221 in the Gothic style, and again 1824, on the site of one founded by S. Petronio as far back as 453. In two of the chapels are Guercino's St. Francis, St. Joseph, and St. Jerome.

*S. Giuseppe* has some paintings of the fourteenth century, and is near the *Ospedale de Settuagenari*, or Hospital for old people.

*S. Gregorio*, in Strada Poggiale. Here are Annibale Carracci's Baptism of Christ—one of his earliest oil paintings. D. Calvaert's St. Gregory, at the high altar. Albano, the painter, is buried here.

*S. Leonardo*, near the Porta S. Vitale, belongs to the orphan Asylum. L. Carracci's St. Catherine in prison, and his Martyrdom of S. Ursula; A. Tiarini's Annunciation.

*S. Lucia*, the Barnabite's Church, in Via di Castiglione. Paintings by E. Procaccini, Cignani, Calvaert, &c.; and a library.

*Madonna del Baraccano*, near the Porta Stefano. Over the door is a Virgin, by A. Lombardo. Part of the high altar is by Properzia de' Rossi.

*Madonna di S. Colombano*. Frescoes by the pupils of L. Carracci, and by Albano.

*Madonna di Galliera*, near the Duomo: façade of 1470. 3rd chapel—Franceschini's Madonna, 4th—Teresa Muratori's Unbelief of St. Thomas. 6th—Albano's Infant Saviour viewing the Cross. 7th—Guercino's St. Philip Neri.

*Santa Maria Maggiore*. Bas-relief of the Death of the Virgin, by A. Lombardo. Inscription to Bonaparte Ghislieri.

*S. Martino*, built 1217 and restored 1836. Perugino's Assumption; L. Carracci's St. Jerome; F. Francia's Madonna and Saints.

*Santa Maria della Purificazione*, or the Mascarella Church, built 1706. Here is the cell of St. Dominic, with the image of the Virgin, which is said to have spoken to him.

*S. Mattia*, now disused. Here is Guido's Virgin appearing to S. Hyacinth; also I. da Imola's Madonna Enthroned.

*S. Niccolò di S. Felice*. An. Carracci's Crucifixion.

*S. Paolo*, in the Via Barberia, built 1611, and restored 1819. On the front are Mirandola's St. Peter and St. Paul. 2nd chapel—L. Carracci's Paradise. 3rd—Cavedone's Nativity, and the frescoes in the ceiling. 4th—Guercino's Souls in Purgatory.

*S. Procolo* is attached to an old Benedictine Convent and *Ospedale degli Espositi*, or Foundling Hospital.

*S. Salvatore*, west of Piazza Vitt. Emanuele. Garofalo's St. John the Baptist kneeling to Zachariah. Guercino is buried in this church.

*Ai Servi*, or Santa Maria dei Servi, in Via Mazzini, built 1333, with a marble portico, by Fra A. Manfredi, General of the Order; adorned with frescoes, by Tiarini, at the age of ninety. 22nd chapel—I. da Imola's Annunciation. 24th—Bibiena's St. Andrea. 26th—Albano's Noli me tangere.

\**S. Stefano*, in Via S. Stefano, is formed by a union of Seven small churches or chapels, one of which, S. Sepolero, a baptistery at the centre, is a model of the Holy Sepulchre. It is of the eleventh century, and is annexed to an *Atrio di Pilato*, or Pilate's Court, supposed to be on the site of a Temple of Isis. Each chapel has a particular name; and the whole form a curious group, joined by corridors and passages. 1st chapel—Del Crocifisso; has wall paintings of the Crucifixion, and —Chapel of S. Giuliana de' Banzi. 3rd—S. Sepolero, circular, or rather an irregular octagon, about sixty feet diameter, having in the middle a small circle of pillars, some single, some coupled, supporting a dome. From this there is a way to several subsidiary chapels. 4th—SS. Pietro e Paolo, said to have been a cathedral formerly. 5th—I Confessi, a crypt or confessional. 6th—Santa Trinità. 7th—Madonna della Consolazione.

*SS. Vitale ed Agricola*, an old church in the Via S. Vitale, founded by St. Petronius, in 453. and

restored in 1872. 2nd chapel—Tiarini's Flight into Egypt. 8th—Francia's Angels finding an Image of the Virgin.

Some other churches worth notice are outside the walls.

*Annunziata*, outside Porta d'Azeglio, belongs to a convent, and has F. Francia's Annunciation.

The *Certosa*, or Carthusian Church, near Porta d'Isaia, is now converted into a *Campo Santo*, or Public Cemetery, established in its cloisters. Here is an Ascension, by Bibbiena; and a Baptism of Christ, by Elizabeth Sirani. Orange, myrtle, rose, and other trees abound here.

\**Madonna di S. Luca*, built 1731, on Monte della Guardia (a fine point of view), so-called from a Virgin, in the Byzantine style; attributed as usual to St. Luke, and brought from Constantinople in 1160. It contains some early efforts of Guido. A long covered portico of three miles, on 640 arches, built 1674-1739, unites this church to Porta Saragozza. Steam tramway from Piazza S. Francesco to Meloncello, thence funicular railway. There is an observatory on the hill.

*Madonna di Mezzaratta*, near Porta Castiglione, has some frescoes of the fourteenth century.

\**S. Michele in Bosco*, near Porta d'Azeglio, on a picturesque hill, is attached to a rich convent, founded 1437, and partly converted into a barrack and prison in 1797. The villa part was a country seat of the Cardinal Legate, which was fitted up for Pius IX., in his last progress in 1857; now an Orthopedic Institute. Remains of frescoes by Tiarini, Cignani, &c., in the church, and of a series of thirty-seven by the Carracci, in the cloisters, representing the histories of St. Benedict and St. Cecilia—all nearly effaced.

The *Accademia delle Belle Arti*, in the old Jesuits' College, near Porta S. Donato and the Botanic Garden, includes the *Picture Gallery*, or \**Pinacoteca*, of about 400 works, chiefly of the Bolognese school, placed in ten rooms and corridors, with a library, and collections of statuary and old arms. The paintings are undergoing considerable re-arrangement. The one contains old Bologna painters of the fourteenth and fifteenth centuries; another, the inferior Bolognese school; another, different Italian schools. Three others are devoted to large pictures: first, of the Bologna school; next, the best of this school; then the best Italian masters. Some of the most noticeable pictures are the following:—Albani's Virgin Enthroned, with St. Catherine and St. M. Magdalene; Baptism of Christ. Guercino's St. William of Aquitaine, St. Bruno, and other works. Agostino Carracci's \**Last Communion of St. Jerome*; \**The Assumption*. Annibale Carracci's Annunciation and other works. L. Carracci's SS. Dominic, Francis, &c., Adoring the Infant Christ (all portraits of the Bargellini family); and twelve other pictures. G. Cavempe's \**Virgin and Child, with Angels and Saints*, \**St. Peter's Virgin and Child, with Saints*. I. da

Imola's St. Michael, the Archangel. L. Massari's Holy Women weeping; Angel presenting a purified Soul to the Trinity. Parmigianino's St. Margaret (Queen of Scotland) on her Knees. Guido's \**Madonna della Pieta*, with St. Petronius, St. Dominic, and other protectors of Bologna; his \**Massacre of the Innocents*, \**Samson and the Jaw Bone of the Ass*, \**Crucifixion*, and five other pictures. Guido's Portrait, by a pupil, Simone Cantarini (or Pesarese) is in this gallery. Tintoretto's Virgin and St. Elizabeth. Raphael's \**St. Cecilia* in ecstasy, listening to the Music of the Angels; painted in 1515, for Elena dall' Oglio Duglioli (afterwards canonised). Elizabeth Sirani's St. Anthony of Padua, and other works; she was poisoned when only twenty-six. Tiarini's St. Catherine of Alexandria; St. Catherine of Siena. Catherine Vigri's (called La Santa) Martyrdom of St. Ursula. Domenichino's \**Martyrdom of St. Agnes*; \**Madonna of the Rosary*; Martyrdom of St. Peter of Verona. A. Mengs' Portrait of Clement XIII.

*Museo Civico*, close to S. Petronio, contains the *Museo d'Antichità*, and the *Museo Medievale*. The most important objects are a vast number of bronze and other Etruscan and also later articles, found in the excavations which have been carried on for some years. In the adjoining *Archiginasio Antico* (see below) is a fine library of 200,000 books and MSS. The Etruscan antiquities should by no means be neglected. Statue of Galvani in Piazza Galvani in front of the Archiginasio.

The *University*, said to have been founded by Theodosius II., and revived by Charlemagne, is at least as old as 1119, and is the oldest in Italy after that of Salerno. It was at first seated in the old *Archiginasio*, behind St. Petronio Church—an edifice built 1562, by Terribilia, and lately restored, where the archives are kept.

Here the human body was first dissected, about 1440, by Modini, and galvanism was discovered, in 1701, by Galvani, who was a lecturer of the *Istituto delle Scienze* (founded by Count Marsigli), which is incorporated with the University. Formerly it was celebrated for its women professors—as Novella d'Andrea, a handsome lecturer on canon law in the fourteenth century; Laura Bassi, a mathematical professor, in the eighteenth century; and Clotilda Tambroni, a learned Greek scholar, who died as late as 1817.

In 1714 the University was revived, and was afterwards transferred to its present location in Via S. Donato, originally built by Tibaldi, with a court added by Triacchini. It numbers about 1,400 students and upwards of fifty professors, especially of medicine, which is carefully studied in the Great Hospital, founded 1667, and a Clinical Hospital, founded 1706, both near at hand. Here are frescoes by P. Tibaldi and Niccolò dell' Abate, anatomical, &c., collections, the philosophical instruments of the third Earl of Shaftesbury, an observatory, and botanic

garden; also a library with 160,000 volumes and 6,000 MSS., founded by Benedict XIV.: it is open every day, except Sunday. The interesting Geological Museum is in a neighbouring building.

The great linguist, Cardinal Mezzofanti (born at Bologna, 1774, the son of a carpenter), was chief librarian before his removal to Rome. He spoke fifty languages fluently, and was able to express himself in seventy-eight. In English, for example, he spoke not only good English, but good Somersetshire or Yorkshire, and he could criticise Hudibras and Shakespeare; and then turn off to some other language and converse in it with the same readiness.

Various colleges were founded at different times for foreign nations—as the Collegio de' Flamminghi, for Flemish students; Collegio di Luigi, for French students; the Venturoli College, for Hungarian students (now for students in architecture); but the only one that survives is the *Collegio della Nazione Spagnuola*, founded 1804, by Cardinal Alborno, next to S. Clemente Church. It has a library with 300 MSS., and Bagnacavallo's Clement VII. crowning Charles V.

A *Liceo Filarmonica*, or Philharmonic Academy, near S. Giacomo Church, founded 1666, by V. Caratti, was revived in 1805, and became a school of music, directed by Rossini. It has a Musical Library of 17,000 volumes bequeathed by Father Mantini, a composer of the seventeenth century. Rossini's house is in Via Maggiore, marked by a punning gilt inscription from Cicero—"Non domo dominus, sed domino domus." It was built for him in 1825.

**PALACES.**—Among the private palaces at Bologna are the following. (Of several the collections are dispersed, and some have collections to sell):—

*Palazzo Albergati*, in Via di Saragossa, built in 1640, by B. Peruzzi.

*Palazzo Aldobrandi*, in Strada Galliera, rebuilt in 1748. It has a fine staircase.

\**Palazzo Bacciocchi*, now *Palazzo di Giustizia*, was built by Palladio, and was the seat of Princess Elisa Bacciocchi, Napoleon's sister. In 1846 the Papal authorities wrote to their agent at Poretta to say that a stranger, travelling as "Colonel Crawford," but known to be a son of Jerome Bonaparte, had appointed to meet a son of the Princess at Poretta; and his description was given in the following style: "Age, 38; height, 1·66 metres; hair, chestnut; eyebrows, ditto; forehead, middling; eyes, grey and little; nose, big; mouth, middling; lips, thick; beard, brown; moustaches, light; visage, oval; complexion, pale; head sunk between the broad shoulders; back, round; some grey hairs." The individual in question was Prince Louis Napoleon, afterwards emperor, who had just escaped from Ham.

\**Palazzo Bevilacqua*, in Via d'Azeglio, built, it is said, by Bramantino, with a handsome front of diamond-shaped stones, and a fine court.

\**Palazzo Bentivoglio*, a handsome building in the Via delle Belle Arti; 16th century.

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*Palazzo de Bianchi*, in Via S. Stefano, has a ceiling by Guido.

*Palazzo Biagi*, or *Pallaricini*, in Via S. Stefano, was built by Ambrosini.

*Palazzo Fara*, in Via Manzoni, facing the Madonna di Galliera, has paintings and frescoes by the Carracci, Albani, B. Ceal, &c.

*Palazzo Grassi*, in Via Marsala, has a fresco by L. Carracci.

*Palazzo Magnani-Guidotti*, in Via S. Donato, built by Tibaldi, in 1577, has a fine fresco of Romulus and Remus, by the Carracci.

*Palazzo Ercolani*, in Via Mazzini, was built by Venturoli; and contains a splendid staircase.

*Palazzo Malvezzi-Medici*, in Via Zamboni, or S. Donato, was built in 1550, in B. Triacchini.

*Palazzo Malvezzi-Campeggi*, in Via di S. Donato, has some tapestry by Lucas of Leyden, given by Henry VIII. to Cardinal Campeggio, when Papal Legate in England.

*Palazzo Marescalchi*, facing S. Salvatore, was built by Tibaldi. It has frescoes by L. Carracci and Guido.

*Palazzo Pedrazzi*, or *Fantuzzi*, in Via S. Vitale, built in 1650, from designs by And. Marchesi, has a grand staircase.

\**Palazzo Pepoli*, in Via di Castiglione, a machicolated brick pile, built in 1344, with a terra cotta portico and handsome court.

*Palazzo Piella*, or *Bocchi*, near the Duomo, built by Vignola, for Bocchi, the founder of the Academy of Fine Arts.

*Palazzo Ranuzzi*, or *Lambertini*, in Via S. Stefano, built by Triacchini, has old frescoes by Sabbatini, Tibaldi, &c.

*Palazzo Sampieri*, or *Zampieri*, in Via Mazzini, has fine wall paintings of the history of Hercules in five rooms. In the first—Battle with Jupiter, by L. Carracci; second—Hercules Instructed by Virtue, by An. Carracci; third—Hercules and Atlas, by Ag. Carracci; fourth—Hercules and Antæus, by Guercino (excellent for chiaroscuro and foreshortening); fifth—Genius and Strength, by Guercino.

*Palazzino Viola*, or *Bentiverglio*, near the Orto Botanico, for lectures on agriculture, has frescoes by I. da Imola.

*Palazzo Zambecarri*, near S. Paolo, in the Via de' Carbonesi; its rich gallery is nearly all dispersed.

The Zecca, or Mint, built by Terribilia in 1578.

The *Palazzo Bolognini*, near Via di S. Stefano, is a music casino and reading room.

**Theatres.**—The *Teatro Comunale*, on the site of the Bentivoglio Palace, was erected in 1766, by Bibbiena; *Teatro del Corso*, built in 1805; *Teatro Contavalli*, 1814, in an old Carmelite Convent.

The Giuoco di Pallone is a good manly game, played with leather balls (pallone), about the size of a foot-ball, thrown by the arm, which is protected by a wood or metal bracelet. A large hall is devoted to it on the Montagnola.

Short line (7 miles) to S. Giovanni-Persiceto.



**Routes.**—To Parma (by rail), Route 18; to Mantua, Route 15; to Ferrara (by rail); to Ravenna (by rail) and Ancona. Route 22; to Florence, Lucca, and Leghorn, Route 21. (See *Bradshaw's Continental Guide*).

## ROUTE 21. Bologna to Florence.

The old route over the *Pietra Mala Pass* in the Apennines, 4,100 feet high, by diligence, 71 miles, in 12 hours, is not now used by travellers. The pass is a dismal spot, with a wretched inn (Del Sole), a half-ruined church, and forty or fifty cottages.

The present much preferable route, is by railway to La Porretta Baths; thence over the Collina Pass to Pistoja, on the Leghorn and Florence line, or 83 miles in all to Florence. This line was planned by the Austrians.

From **Bologna (Stat.)** the stations are—

Miles.	Miles.
Borgo Panigale ... 3½	Riola ..... 29½
Casalecchio ..... 6½	Porretta ..... 37
Il Sasso ..... 12½	Pracchia ..... 46½
Marzabotto ..... 17	Pistoja ..... 61½
Vergato ..... 24½	Florence ..... 83

The line ascends the Reno to **Borgo di Panigale (Stat.)**

**Casalecchio (Stat.)** Population, 2,093. Near the site of a French victory over Pope Julius II., in 1511, and of the defeat of the Bolognese and Florentines, by the Duke of Milan, 1402. At

**Sasso (Stat.)**, the line begins to ascend the Apennines up the defile of the Reno, passing some deep cuttings, &c., to

**Marzabotto (Stat.)**, where are remains of an Etruscan town, and

**Vergato (Stat.)** Here the valley of the river opens. **Riola (Stat.)** On the left the peaks of Monte Ovolo and Monte Vigese.

**Porretta (Stat.)** A village (pop., 2,976), in a picturesque valley of the Reno, 1,130 feet above sea, under Monte Cardo, and frequented in summer for its warm mineral *Springs*, which are useful in cases of rheumatism, paralysis, and diseased glands. Temperature, 90° to 100°. They are used both for drinking and bathing, and give out carbonic acid and hydrogen gases, the latter being turned to account to light up the Baths; a discovery first hit on by a clever shoemaker of the village. The air is temperate and bracing among these sandstone and limestone hills. Hence the line ascends towards the pass to

**LE CAPANE**, near the Reno, which formed the old boundary between Tuscany and the Papal States. Here a tunnel is cut through the ridge for the railway; above which is the pass of *La Collina* itself, by which the Apennines were for a time crossed by means of articulated engines. It is a low one, only 3,350 feet above the sea, but commands a fine prospect of the hills and valleys around. **Monte Cimone**, to the north, is 6,975 feet high. The road descent is made by a series of zig-zags to

**Pracchia (Stat.)**, the highest point of the rail. where the tunnel comes out, and to the valley of

the Ombrone. Diligence to S. Marcello, where conveyance can be procured to **Boscungo** (a good centre for mountain excursions), **Abetone**, &c.

Many viaducts and tunnels to **Pistoja**, or **Pistola (Stat.)**, whence it is 21 miles to Florence. (See Route 24).

## ROUTE 22.

**Bologna to Castel Bolognese (for Ravenna), Rimini, and Ancona.**

By rail, 126 miles, in 5 to 8 hours. This is part of the Overland Route *via* Brindisi. At Castel Bolognese is a branch line of 26½ miles to Ravenna.

The stations are—

Miles.	Miles.
Mirandola ..... 7	Savignano ..... 60½
Quadrana ..... 10½	S. Arcangelo ..... 63
Castel S. Pietro ..... 15	Rimini ..... 69½
Imola ..... 22	Cattolica ..... 81½
Castel Bolognese ..... 26	Pesaro ..... 96½
Faenza ..... 31	Fano ..... 97
Forlì ..... 40	Senigallia ..... 110
Forlìmpoli ..... 45	Ancona ..... 127½
Cesena ..... 51½	

This Route towards Rimini is one of the pleasantest in Italy, leading through a richly-cultivated plain, and past many industrious and cheerful-looking towns, with views of the Apennines all the way, which corresponds with the ancient *Via Emilia*. It crosses a succession of streams flowing down the east slope of the mountains into the Adriatic. After crossing the Savena and Idice, the line comes to

**Mirandola (Stat.)**, and

**Quadrana (Stat.)**, near the Roman *Claterna*.

Then

**Castel S. Pietro (Stat.)**, near an old fortified castle, on the River Sillaro.

**Imola (Stat.)**, on the site of *Forum Cornetii*. Population, 13,997.

It was built by the Lombards, and incorporated with the States of the Church by Julius II., and is a bishop's see, with a *Cathedral* dedicated to St. Cassianus, in which Archbishop St. Peter Chrysologus, a native of the fifth century is buried. Pius IX., was Bishop of Imola. Innocenzo da Imola, a pupil of Francis, who painted between 1506 and 1549, was born here. Across the Santeramo to

**Castel Bolognese (Stat.)**, where the Bologna Republic erected a fortress in 1330.

[Here a branch railway turns off to Ravenna, 26½ miles.

The stations are—

Miles.	Miles.
Solarolo ..... 3½	Russi ..... 15½
Lugo ..... 8½	Godò ..... 18
Bagnacavallo ..... 11½	Ravenna ..... 26½

**Lago or Lugo (Stat.)**, near the ancient *Lacus Dianæ*. Population of commune, 25,659. The

modern town was built by the Bolognese. On the left is Fusignano, the birth-place of Monti, the poet, and Corelli, the musician.

**Bagnacavallo (Stat.)** The old *Tiberiacum*, and birthplace of the painter Ramenghi, who is known by the name of Bagnacavallo.

Between this and Ravenna we pass **Rusli (Stat.)** (population, 7,569), the native town of *Farini*, one of the leading Italian patriots, of the school of Cavour. He joined in the insurrectionary movement of 1831, at Bologna, in which Louis Napoleon and his brother took part. He afterwards became tutor in Jerome Bonaparte's family, and a member of the Roman Parliament. He was the intimate friend of Cavour; was appointed Dictator of Parma and Modena, and eventually became Prime Minister.

### RAVENNA (Stat.)

"Ravenna la Antica," or the ancient.

Statue of Farini in front of the Railway Station. Population, 60,573.

*Hotels:* La Spada; Grand Hotel Byron.

**\*Chief Objects of Notice.**—Dante's Tomb; Byron's House; Cathedral and Baptistery; S. Apollinare Nuovo; S. Giovanni Evangelista; S. Nazario e Celso; Theodosius Palace; Mausoleum of Theodosius; S. Apollinare in Classe; Pine Forest.

Ravenna, the seat of an archbishop, became in A.D. 402, the seat of the Empire of the West, at which Honorius I., Valentinianus III., and other Emperors resided after deserting Rome. Hence this province came to be called *Romania* or *Romagna*, a name it still bears. Theodorici, the Goth, or Great, upon his defeat of Odoacer hard by, in 493, made it the capital of his kingdom, and in Justinian's time, his great general, Narses, fixed the seat of the Exarchate here. In 754, Pepin gave it to the Pope. As early as the time of Augustus it was noted as one of the two great ports of the Roman Empire, and a starting place for the East; but owing to the gradual accumulation of mud and sand brought down by the Po, along this side of the Adriatic, it is now full 6 miles from the sea, and of course in a state of decay.

It stands near the Rivers Ronco and Montone, in the midst of a wide marshy plain, covered with ruins, and divided from the sea by the famous *Pineta*, or pine forests, 15 miles long, which have been celebrated by Dante (whose tomb is here), Dryden, and Byron. These pines served to make piles for the foundation of the early city, and also to build vessels for its navy. Through its connection with the East, Ravenna is more Greek-built than any other Italian city, containing, next to Rome, a greater quantity of marbles, mosaics, &c., from Greece and Africa, in its churches and buildings. One-half of the space within the walls is garden ground.

There are five or six Gates—Porta Serrata, built by the Venetians, on the north, near the remains of their citadel (1467) and of Theodorici's Tomb; Porta Alberoni (1759), on the east, towards the

Pineta and the sea; Porta Nuova (1658), on the south; Porta Sisi (1568), near this, and also on the south; Porta Adriana (1585), on the west, adjoining a suburb on this side. Here was the Porto Aurea, of which only a fragment remains belonging to a wall built by Tiberius.

From Porta Serrata, a wide street runs through the town to Porta Nuova, which leads out to Ponte Nuovo, on the Ronco and Montone, and to S. Apollinare, on the site of Classis, the old port. A naviglio or canal, of 7 miles, was cut in 1737 to the new port. The Porta Sisi leads out past the tomb of Gaston de Foix.

The *Piazza Vitt. Emanuele*, the largest open place, has statues of SS. Apollinaris and Vitale on two pillars, erected by the Venetians, 1483, with bas-reliefs by P. Lombardo. There is also a statue of Clement XII., and a portico of eight tall columns, which belonged to a temple of Hercules, facing the *Governativo*. The Town Hall or Palazzo Municipale, where the archives are placed, is also here. Near this Piazza is the *Torre del Pubblico*, a square brick tower of the eleventh century, which leans like those at Bologna.

The *Piazza Byron* has a bronze statue of Alexander VII., 1675. In the Piazza del Duomo is a statue of the Virgin, 1659; and in the Piazzetta Alighieri, a column to Cardinal Gaetani, 1609, whose crest was an eagle; as was that of the Polenta family, which long ruled here.

**\*Tomb of Dante**, adjoining the church of S. Francesco, not far from Byron's House (see below). The great Italian poet died here 14th September, 1321, an exile from his "ungrateful Florence," and under the protection of Guido da Polenta, Lord of Ravenna. The mausoleum, designed by P. Lombardo, was erected 1481, by the Podesta, Bernardo Bembo, and restored 1780, by Cardinal V. Gonzaga. It is a little domed temple, "more neat than solemn," with his bust, inscriptions, and other ornaments. Near here is a small court, containing a number of very old Christian sarcophagi.

**\*Byron's House** (in Via G. Mazzini), is marked by an inscription stating that he entered it 10th June, 1819. He lived here, and at the house of Countess Guiccioli till November, 1821, involving himself and the lady's connections with the secret societies in plots against the Papal Government. They were so seriously committed that her family was exiled from Ravenna, and took refuge in Tuscany, whither he followed them.

Ravenna has two perfect basilicas, both dedicated to St. Apollinaris, and some round buildings, as St. Vitale, &c., all exemplifying the Romanesque style.

The *\*Cathedral or Duomo*, a short distance west of Dante's Tomb. Rebuilt 1734-49, by Buonamici, out of the stones of one founded by St. Ursus, or Orso, in the fourth century, of which the only remnant is a round slender campanile of the eighth or ninth century. It had five aisles. Some pieces of the old vine-wood door are let into the present door. Among the paintings are Guido's fresco of the Miracle of

Manna, and Elijah Fed by Ravens; Bonone's Belshazzar's Feast and Camuccini's St. Ursus. There is also an ancient silver crucifix, and St. Maximilian's ivory chair, the latter of the sixth century.

The *Baptistery*, close by, is an octagonal relic, restored in 451, and supposed to have been built by St. Ursus. Two rows of arcades within, one over the other, are covered with bas-reliefs; and the walls and cupola with mosaic arabesques of the fifth century. The front is of porphyry and marble; the holy water basin came from a temple of Jupiter.

The *Palazzo Arcivescovile* or Archbishop's Palace, has a *Chapel*, built 449 by St. Peter Chrysologus, covered with mosaics and marble; also a library of MSS., and collections of inscriptions, &c.

*Santa Agata*, near Porta Sisi, a primitive-looking church, first built 417, with three aisles and beautiful marble pillars.

*\*S. Apollinare Nuovo*, in the Corso Garibaldi, is a regular basilica, dedicated to St. Martin (at first) by Theodoric, A.D. 500, for an Arian Cathedral. It has three aisles made by twenty-four pillars of veined Greek marble from Constantinople; an apse at the end; fourteen rich altars with many tombs; the bishop's seat, and portraits of prelates, &c., in the very ancient *Mosaics* on the walls of the nave, dating from 559. Among these are the Adoration of the Magi and twenty-two Virgins; the port of *Classis*, with its ships; twenty-five Saints and Martyrs adoring Christ; a view of old Ravenna and Theodoric's Palace, the remains of which are still seen near this church.

*S. Chiara*, in ruins, has wall paintings, said to be by Giotto.

*S. Domenico*, to the north-west of Piazza V. Emanuele. A church of the fifth century, since altered. It has Rondinelli's Annunciation; also L. Longhi's Mysteries of the Rosary, and his invention of the Cross. Longhi is buried here.

*S. Francesco*, near Dante's Tomb and Byron's House, and a statue of Alexander VII. An old church modernised; with twenty-two marble columns in the nave. It belonged to the Minorite Friars, and Dante was at first buried in it, by the Polenta family. Here are carvings by P. Lombardo, in the Crucifix Chapel; a Madonna, by S. da Imola; with tombs of Ostasio da Polenta who died a Franciscan monk; and of Enrico Alfieri, General of the Order; also an urn to Archbishop Liberius of the fourth century.

*\*S. Giovanni Evangelista*, near the railway station, rebuilt 1643, but founded in 444, by Galla Placidia, daughter of Theodosius, in obedience to a vow. It has three aisles, divided by twenty-four pillars from the first church; with carvings of the thirteenth and fourteenth centuries over the door, paintings by F. Longhi, and a fresco by Giotto; also an altar of serpentine and porphyry in the crypt. Some of its ancient Mosaics are gone.

*S. Giovanni Battista*, near Porta Serrata, also founded by Galla Placidia 438, was rebuilt 1633, but the columns in the interior are part of the original church.

*Santa Maria in Coemeterio*, close to *S. Spirito* (see below), was originally a sixth century baptistery to that Arian church; of an octagon shape, with a mosaic (6th century) of the Baptism in the cupola.

*Santa Maria in Porto*, in the Corso, near Porta Nuova, rebuilt 1533, out of the stones of S. Lorenzo of Cesarea (another Roman port in this quarter). It has an old marble relief of the Madonna, P. Giovane's Martyrdom of St. Mark, and L. Longhi's Virgin and Saints.

*S. Michele in Affricisco*, of the sixth century, is now almost destroyed.

*\*SS. Nazario e Celso*, or the *Mausoleum of Galla Placidia*, near Porta Adriana, was built 438-40, by that Empress, for herself, in the shape of a Greek cross, 49 feet by 40 feet, under a large cupola, covered with marble and mosaics. Among these are seen the Christian symbols of that age; as, the lamb for Christ, birds for departed souls, &c. Behind the altar is the large sarcophagus of the Empress (450), which at one time held her sitting figure, dressed in robes. She was a clever woman, born at Constantinople, the daughter of Theodosius the Great. A sarcophagus in the right transept contains her brother, Honorius II.; another in the left, Constantius, her second husband. Her first was Alaric's son, Ataulphus. Two small sarcophagi are said to hold the tutors of her children.

*S. Niccolò*, near Porta Mamante, founded in 768. Here is the St. Monica of Cesare di Ravenna, a native artist.

*S. Romualdo* or *Classe*, near the Duomo, is attached to the College, formerly the Certosa Convent, and was built 1630. Here are Guerclino's St. Romuald, S. Cignani's S. Benedict, and (in the college) frescoes by L. and F. Longhi.

*S. Spirito* or *Teodoro*, was built 493-523, by Theodoric the Great, for the Arians, and re-named when taken possession of by the orthodox party; the baptistery being called *St. Maria in Coemeterio* (see above). It has an ancient marble chair.

*\*S. Vitale*, near Porta Adriana, was built in 526, in the time of the Emperor Justinian, &c., and dedicated to St. Vitalis, who suffered martyrdom on the spot. It is usually cited as the most complete specimen of the Byzantine style in Italy, and as a copy of St. Sophia's at Constantinople. Mr. Fergusson thinks it was meant for a copy of the Minerva Medica, at Rome. It is an octagon crowned by a cupola, resting on arches, supported by a double range of granite columns below, between which are some circular recesses. The eighth space opens into the sanctuary and apse; and the whole is surrounded by a wall; so that while the outside diameter is 110 feet, the inside is only 50 feet. There is a separate gallery for women, round the upper range of pillars. The windows and arches are all round-headed. The choir is placed across one of the corners outside the octagon, like a tangent, with entrances at each end. The cupola is not made of stone, but of light earthen pots or amphoræ, like some other buildings in Italy, and is covered with wood.

Its walls within are lined with marble, up to the cornice, where the \**Mosaics* began, which have since disappeared, except in the choir. Here they still remain in a fine state of perfection. One of the most interesting is the Consecration of the Church, showing Justinian and his courtiers, the Empress Theodosia (who was an actress) and her ladies, and Bishop Maximianus and his priests. Other mosaics on the walls are dedicated to the Martyrdom of St. Vitalis, the Evangelists and Apostles, Christ the good Shepherd, Abel and Melchizedek, Abraham, Moses, Isaiah, Jeremiah, &c.; with arabesque borders, and other ornaments. Near the high altar is a bas-relief from a temple of Neptune, which occupied the site of the church, and there is another of the Apotheosis of Augustus, in the apse, with a sarcophagus, and paintings by Longhi, &c. An interesting tomb of the Exarch Isaac, who died 641, is behind the church.

The \**Palace of Theodoric*, so called, is in Corso Garibaldi, but is only a fragment, consisting of a portico on eight granite columns, of a wall of the old residence of the Exarchs, now fronting the Franciscan Convent, which occupies its site. A porphyry basin, with pieces of towers and walls are left; but its chief ornaments were carried off by Charlemagne. "In all its details it shows a close resemblance to the Palace of Diocletian of Spalatro, more especially to the Porta Aurea, and the most richly (and least classically) decorated parts of that edifice, mixed with mouldings and details belonging to the Gothic styles which were coming into use."—*Ferguson*.

A short distance outside Porta Serrata, is the *Rotonda*, or

\**Mausoleum of Theodoric*, built about 530, in imitation of that of Hadrian (or Castel S. Angelo), at Rome; and now turned into a church, dedicated to *Santa Maria della Rotonda*. Its lower storey is a stone decagon, 45 feet diameter, with a deep arched niche in each face at bottom. At the top is a flat terrace on which stood a range of small pillars supporting arches which surrounded the upper storey. This is surmounted by a cupola, remarkable as being made out of a single block of hollowed stone, 35 feet diameter, with twelve handles round its edge, by which it must have been raised to its present position. Its weight is calculated at 450 tons. A modern staircase leads up to the top, where his sarcophagus or urn was placed.

At the *Collegio* of the Carthusians at S. Romualdo, near the Duomo, are the Town Library, Museum, and Fine Arts Academy.

The Library, or *Biblioteca Comunale*, founded 1714, by Abbe Cammetti, contains about 60,000 volumes and 700 MSS. Among the curiosities are about 700 editions of the fourteenth century, including the Decretals of Boniface VIII. (1465), a Venice Pilny (1469), a Venice Bible (1476) with miniatures, a Milan Dante (1478), also a MS. of Dante of the fourteenth century with miniatures, and a rare Aristophanes of the tenth century.

The *Academy of Pictures and Statuary* contains

works by the Longhi, D. de Volterra, Guercino, &c., and several Flemish masters; mosaics, and an effigy of a warrior, called Braccialforte (or strong-arm), from S. Francesco's church.

In the *Museum* is a fine collection of Italian medals, ancient and modern, with bronzes, pottery, inscriptions, &c.; one of the most remarkable things being a medal of Cleero, struck at Magnesia in Asia Minor. *Museo Bizantino*, with ancient sculptures and inscriptions.

The *Teatro Comunale* was built 1724; the *Teatro Nuovo*, in 1818.

Good water is scarce here, and was so in Martial's time. In one of his epigrams, he says—

"Sit cisterna mihi quam vinea malo Ravennæ,  
Dum possim multo vendere plurius aquam."

"Lodged at Ravenna, wa'er sells so dear,  
A cistern to a vineyard I prefer."—*Addison*.

In another, he complains that he paid for a mixture of wine and water, and the rascally vintner cheated him and sold him only wine.

About a quarter of a mile outside Porta Nuova, at La Crocetta, a Greek cross, is the site of S. *Lorenzo in Cesarea*, a church founded 396, by the Emperor Honorius's treasurer, in the midst of Augustine's more ancient town of *Cesarea*. It was razed 1553, when Santa Maria in Porto was built. From this there is a way to Ponte Nuovo on the Canal, and to the solitary Church of *Santa Maria in Porto Fuori* (i.e., without the walls) near the site of the old port. Built 1096, by B. P. Onesti, or Il Pescatore, and rebuilt in the sixteenth century. It has a tall campanile, three aisles, between arches of unequal size, and remains of several frescoes, by Giotto or pupils of his school.

The railway should be taken to Classe, for \**S. Apollinare in Classe*, on the site (now a marsh) of the Roman port of *Classis*, of which this is the only relic, built 534-49, when Maximinian was Archbishop, on the site of Apollo's temple. This basilica corresponds in age and style to its namesake inside the walls, and is allowed to possess the true body of the saint, to which both are dedicated. It wants a portico, and its marble casing, which was used by Malatesta of Rimini to cover his Church of St. Francis there, 1450. Twenty-four granite pillars in single blocks divide the church into three aisles. Along the walls are six sarcophagi of prelates of the seventh and eighth centuries, and there is a series of 126 oval portraits of all the prelates down to the present time, from A.D. 74. The Emperor Otto's name commemorates an act of penitence performed by him in 1000. One of the altars has a marble canopy of the ninth century. The high altar is of black and white marble, porphyry, and verde-antico, and the pulpit is of marble.

The walls are adorned with *Mosaics*; as Moses and Elias; St. Apollinaris, the patron saint, preaching; the Sacrifices of Abel, Abraham, &c., Christ and the Apostles; and groups of saints. The tomb of the patron saint is in the crypt. A tall round Campanile adjoins the church, looking

like a lighthouse. The town of *Classe* was destroyed by Luitprand, King of the Lombards, in 728.

Two miles outside Porta Sisi, close to the Ronco, is

*Colonna de' Francesi, or di Gaston de Foix*; a square column covered with arabesques and inscriptions, erected in 1557 by President Cesi, in memory of the battle of Ravenna, gained on Easter Day, 11th April, 1512, by the French, under Gaston de Foix, over the troops of Julius II. and the Spanish King. The Chevalier Bayard, Ariosto, Cardinal de' Medici (Leo X.), and others were present, and 20,000 men were killed on both sides, including the French general, "the hero boy," who was only twenty-six.

The \**Pineta*, or Pine Forest, to the east of the town, 25 miles long. It is full of green, picturesque walks, and is otherwise interesting from its antiquity and association with many celebrated names. The *Viole del Poeta* marks a favourite resort of Dante, who speaks of it ("ramo in ramo si raccoglie") in his Divine Comedy. Here Boccaccio places the scene of his novel of *Nastagio degli Onesti*, in the Decameron, which Dryden has versified in his fable of the Proud Honoria pursued by the spectre horseman, Guido Cavalcanti, ancestor of Theodore, who comes to her rescue armed with a sapling pine. Byron was never tired of riding through its haunted ground. It suffered severely during a severe winter, and by a fire.

Garibaldi's wife, Anita, is buried here, in a chapel in the middle of the forest, about a mile from Marquis Guiccioli's farm. In 1849, after the fall of Rome, Garibaldi was making for Venice, pursued by the Austrians, when the vessel was wrecked near Cervia. His wife, then near her confinement, walked through the forest, but at last fell exhausted and died in her husband's arms, as they reached the farm. In 1859, when Garibaldi gave up the command of the Central Italian League, upon his difference with General Fanti, before leaving Ravenna, he visited his wife's grave, with his two children, Teresa and Menotti, and afterwards retired to Caprera.

Ravenna, in the middle ages, was a republic under the influence of the Polenta family, one of whom, Guido da Polenta, was the father of Francisca Rimini, whose adultery with her husband's brother, Paolo, is the subject of the well-known episode in Dante's *Inferno*, Cant. V. Her father, Guido, was Dante's protector, and gave him funeral honours. The Venetians held it from 1440 to 1509; it was taken by the French after the great battle of 1512; and was given up to the Pope in 1550. From Ravenna a line has been opened, through Cervia and Cesenatico, along the coast over the *Rubicon* (see next page) to Rimini. There is a tram line to Forlì (below) in 1½ hour.]

Returning to the main line towards Ancona the next station to **Castel Bolognese** is

**Faenza (Stat.)**, the ancient *Faventia*, on the *Vin Emilia* and the River Lamone; the first place in Italy where coloured and glazed pottery, of the

kind which the Italians call *majolica* (because originally a Majorca production), and the French called *faience*, was made. Population of commune, 36,111. It was sacked in 1376 by the Papal troops under Hawkwood, an Englishman. It is a walled town, with an arched piazza in the middle, surrounded by the Cathedral, Clock Tower, Town Hall, Fountain, &c. The Cathedral contains some paintings; and the Town Hall was the palace of G. Manfredi, who was murdered here, by his wife, Francesca. His two sons were afterwards put to death at Rome, on the surrender of Faenza to Caesar Borgia in 1501.

Torricelli, the pupil of Galileo, and inventor of the barometer, was born here; as well as Tamburini, the singer. There is a Monument to Mazzini. Picture Gallery in the Gymnasium. The Zanelli Canal, cut 1782, communicates with the Adriatic.

About 4 miles distant are the hot Springs of St. Catherine. The road to them, which ascends the Lamone and crosses the Apennines down to Florence, was first made by the Romans. It was close to Faventia that Sylla defeated the Consul Carbo, and drove him out of Italy.

Rail to **Florence**, via Fognano, Marradi, Borgo S. Lorenzo, and Vaglia, opening up direct communication between **Ravenna** and **Leghorn**.

**Forlì (Stat.)**, near the Montone, is the Roman *Forum Livii*, founded by Livius Salinator, after his defeat of Asdrubal. Population, 40,934.

Forlì is a bishop's see, and head of a province. It contains an old castle, or rocca, the seat of the Lords of Forlì: a Cathedral, Santa Croce, lately rebuilt, and several churches; the Palazzo del Governo, in the large piazza; the Albicini, Guarini, and other palaces; a Monte di Pietà; and a new Peschiera, or fish market, built 1830. At the cathedral is C. Cignani's fine Assumption, in the Cupola of the Chapel of the Madonna del Fuoco (or fire) which took him twenty years to paint. St. Filippo has paintings by Cignani, C. Maratti, and Guercino's Annunciation. At the Observantine Church of St. Girolamo is Guido's Conception, with frescoes by Palmezzano and Melozzo. At St. Mercuriale, works by Palmezzano and I. da Imola.

The Pinacoteca at the college contains paintings and drawings by Palmezzano, Cignani, Melozzo, &c. Palmezzano was born at Forlì, about 1456; his portrait is preserved by his family. His Deposition is now in the National Gallery.

Tram to Ravenna, and to Meldola.

Cross the Ronco (ancient *Bedesio*) to **Forlimpopoli (Stat.)**, so called after *Forum Pompili*, of the Romans, which was destroyed by the Lombards, in 700. Population of the modern town, 5,634. It has a church and a castle, built by Caesar Borgia, to whom it was given by his father, Alexander VI.

Cross the Savio to

**Cesena (Stat.)**, the Roman *Cæsena*, and a bishop's see; celebrated for its white wine. Popu-

lation, 39,490. The Palazzo Pubblico has a painting by F. Francia; at the Capuchin Church is a Guercino. There is a statue of Pius VII. (Chiaramonte), who was born here, as was his predecessor, Pius VI., who died at Avignon, 1799. In the library of the college, collected by the Malatesta family, among other MSS., is the Etymologia of St. Isidorus, of the seventh century. The Benedictine Church of Madonna del Monte, on a hill near the town, is the work of Bramante. Pius VII. was a monk in this convent.

This place was at the mercy of a secret society between 1849 and 1854, which in the name of liberty perpetrated more than sixty political murders, and was not put down till Farini came with a strong band in 1861, and arrested its leaders. There are mines of good sulphur in the neighbourhood.

Between this and Savignano the line passes the rivers Pisciatello, Fiumicino, and Rigossa, all of which, with the Uso, have at one time or another been identified with the famous

**Rubicon**, the boundary line between Cisalpine Gaul and Umbria in Italy proper. Caesar, in a.c. 49, was at Ravenna when M. Antony came to him with news that the Senate had resolved that he should dismiss his army or be declared a public enemy. Sending on his cohorts before, he came to the Rubicon, the boundary of his province. "We may go back," he said, "but when we pass this little bridge everything must be done by arms." He made up his mind, waded the stream, saying, "Alea jacta est" (the die is cast), took Ariminum, and in two months was master of all Italy. Close to a Roman bridge on the Fiumicino is a pillar of modern date, with a pretended *Senatus consultum*, prohibiting any general from crossing, under the heaviest penalties. This stream, however, into which the real Rubicon, which was probably the upper part of the Pisciatello, formerly fell, may stand for the real boundary with as much propriety as any other. The next place is

**S. Arcangelo (Stat.)**, on the River Uso, which is the fourth stream claimed as the Rubicon. This little town is the birthplace of Clement XIV. (Ganganelli). The next station is

### RIMINI (Stat.)

The ancient *Ariminum*, in Umbria, where the Via Æmilia ended, or joined the Via Flaminia. The modern boundary of Umbria, or Urbino, is further on.

Population, 37,916.

**Hotels:** Aquila d'Oro; Posta.

**Tramway** from the station to the Bathing Establishment.

This ancient Roman town stands on a plain at the mouth of the Marecchia (ancient *Ariminus*), where the Ansa joins it near the sea, which has somewhat retired from the old port made by Augustus. The marble stones of the port were used in the construction of the cathedral. Further down is a harbour for small craft.

Rimini is on the whole well built; it is a bishop's see, and, besides its remnants of Roman occupation, it contains a fine Cathedral, churches, college, lyceum, the palace of the Malatesta family (now a prison), Lords of Rimini, and remains of their fortress, with two open places. One is the Pescheria, or Fish Market, surrounded by arcades, in which is a pedestal stating that Caesar addressed his soldiers here after passing the Rubicon. Suetonius and Lucan make him out to have done so, but he says nothing of it himself. The other, or Piazza Grande, is ornamented with a bronze statue of Paolo V., and a fountain. The Fanal and Paradiso offer good points of view.

**\*Arco d'Augusto**, or Porta Romana, is an arch across the road to Rome, erected in honour of Augustus. It is a simple and massive pile of white stone, like marble, supported by four Corinthian columns, 32 feet high, with medallions of Venus, Jupiter, Neptune, and Minerva. It is 60 feet high and 27 thick, and the archway is 31 feet wide, being wider than any other in Italy.

**\*Ponte d'Augusto**, or bridge which carried the Æmilian way over the Ariminus (now Marecchia), is of five arches, 320 feet long, made of blocks of Istrian marble. An inscription states that it was finished by Tiberius. There are some slight traces of an amphitheatre of Brutus, at the Capuchin Convent.

The *Cattedrale*, or *Tempio dei Malatesta*, was founded in the fourteenth century and rebuilt in the fifteenth, by L. B. Alberti, in the mixed Gothic and classical style, at the cost of Sigismund Malatesta, whose arms (the rose and elephant) and family monuments are visible all over the building. Under a series of arches down the outside are seven Sarcophagi dedicated to certain celebrities of this little court, one being that of a Greek writer on Aristotle. Near the door is the tomb of Isotta, fourth wife of Sigismund Malatesta, two others having been poisoned. There are also monuments of Sigismund and his son-in-law; a portrait of the architect; a fresco by P. della Francesca, and bronze bas-reliefs by Ghiberti.

At *S. Giuliano's* Church, near Augustus's Bridge, is a Martyrdom of St. Julian, by P. Veronese; and at S. Girolamo is a St. Jerome, by Guercino. At the Capella S. Antonio, on the canal, St. Anthony preached to the fishes.

The *Palazzo del Comune*, or Town Hall, contains a Pietà by G. Bellini, and a painting by Ghirlandajo. The Library of 30,000 volumes and MSS. was founded in 1617, by A. Gambalunga, a jurist. The *Palazzo Ruffi* is the site of the Cisterni Palace, in which Francesca da Rimini and her lover Paolo da Malatesta lived, whose guilty passion is celebrated by Dante. Here she was killed in the arms of her paramour. It is also celebrated for the Council between the Arians and Athanasians.

Rimini, some years ago, was the scene of a Winking Madonna, which took greatly with the peasantry, who came to her in crowds, groaning and weeping, and offering their earnings and other

gifts. The more intelligent part endeavoured to expose the cheat, which was managed in a clumsy way by moving the eyes and making them drop tears; but the Franciscan monks who contrived the trick gave out that these miracles were intended as divine warnings to the people for neglecting the worship of the Virgin.

[About 12 miles south-west of Rimini, up the valley of the Ausa (diligence in 4 hours, return 2 hours) is the famous little

### REPUBLIC OF SAN MARINO,

Which occupies a space of 22 square miles on the top and slopes of a conspicuous and craggy mountain (formerly called Monte Titano), about 2,600 feet high; and commands a striking prospect of the Adriatic Sea and the Apennines. It originated in a church, perched on the summit of the mountain, to the memory of St. Marino, a hermit, who had been a Slavonian stonecutter and fled from Rimini in Diocletian's persecution. This church contains the ashes of the saint, and his statue holding a model of the mountain top and of three towers of its castle, which constitute the arms of the republic. They stand in La Città, the seat of government, where the best houses are found; and which was walled round in the tenth century as the "Plebs Sancti Marini cum Castello." It can be reached only by zigzag paths cut in the almost perpendicular rock.

The suburb outside the city walls, 500 feet below, is called Il Borgo; and the population of both amounts to 1,500. That of the republic in its whole extent, including Serravalle and three or four other villages at the foot of the mountain, is about 7,820. Its greatest distance across is 8 miles, so that when the great bell is rung, on emergencies, it is easily heard all over the republic. It contains some good pasture, and produces fruit, silkworms, and wine; the last being kept in cool cellars excavated in the rocks. One branch of manufacture is powder, which is a government monopoly in the rest of Italy.

There is an inn in the city, and another in the Borgo. Its streets are difficult and only used by mules, donkeys, and oxen.

At the Capuchin Church is a Descent from the Cross. There are three other churches and four convents in the republic. In the Council Chamber is a bust of Onofri, a distinguished citizen, and a Holy Family, by G. Romano.

It is governed nominally by an Arringo, or Assembly of the citizens at large, but really by an elective Generale Consiglio, called Il Principe (the Prince), of sixty members, nobles, small proprietors, and traders, one-third of each; and by two Capitani for town and country, who change every six months. A Judge and doctor, who must be foreigners, are elected for three years. Though it boasts an army of 960 men, all volunteers, it has a model budget of about £5,000, with an expenditure *—ther less sum, and no public Debt.*

The laws are printed in folio, entitled "Statuta Illustrissimæ Reipublicæ Sancti Marini." Addison speaks of these in his travels; among other things they provide that an ambassador sent to any foreign state shall be allowed one shilling per day for his expenses. In the French invasion of 1797, Bonaparte behaved with civility to the ancient republic, offered to enlarge its territory, which was declined, and gave it four pieces of cannon.

A treaty was concluded in due form in 1872 for regulating and settling the relations between the new kingdom of Italy and the republic; and it still figures among the independent states of Europe. It has been a conventual asylum for political refugees and debtors, who have always been treated with impartial hospitality. One of the most distinguished was Delfico, a Neapolitan, who wrote a history of the republic, 1804, and always signed himself "Citadino di S. Marino." His home is pointed out, as well as that of the Cavalier Borghesi, whose collection of medals is to be seen here. From the summit of the mountain, the coast of Dalmatia, across the Adriatic, can be seen *at sunrise*. "Few such sunrises are, I think, to be witnessed from any spot in Europe. First, came the gradually kindling path of fire athwart the cold deep blue of the Adriatic. Then one after another the mountain tops were waked up to the new day. The Ancona Promontory was the first to catch the ray; then the higher of the tops further inland; and lastly the lowlands and the distant city of Rimini, which seemed close beneath our gaze. Let no one whose love of sight-seeing has induced him to climb the hill of San Marino leave it without having stood on the castle battlements at sunrise."—TROLLOPE'S *Lenten Journey*.

About 5 miles south-west of S. Marino is the Castel di S. Leo, in which the famous impostor, Count Cagliostro, who pretended to make old women young, and was mixed up with the affair of Cardinal Rohan and the diamond necklace, was shut up by the Pope, and died 1795.]

Leaving Rimini, the rail now follows the Flamulian way, close to the coast, and the next place is

**La Cattolica (Stat.)** A large village. In the Duchy of Urbino, so called when the orthodox bishops at the Council of Rimini separated from their Arian brethren and found an asylum here.

Cross the Foglia (or ancient *Isaurus*), near the remains of a Roman bridge, to

**Pesaro (Stat.)** The Roman *Pisaurum*, at the mouth of the Foglia, which forms a small port. Population of commune, 20,854.

It is walled round, with good wide streets, and is head of a province, and a bishop's see. It contains the old palace of the Duke of Urbino, of the sixteenth century, in the Piazza, where there is a statue of Urbino VIII.; Cathedral, and seven or eight Churches, one of which, S. Francesco, has G. Bellini's Coronation of the Virgin. Biblioteca,

with 50,000 volumes and many MSS., especially one of Tasso. Pictures and a bust of Napoleon by Canova. Museum of medals, bequeathed by Olivieri, the antiquary and a native. Collection of majolica; this class of pottery came to great perfection at Pesaro. All these collections are at the *Ateneo*, in Via Mazza.

Collenuccio, a chronicler of the fifteenth century, and Rossini, were natives. Its Albanelia and S. Giovese wines are sent to Egypt.

Good olives and figs are grown here and coal has been found. In the neighbourhood is the Villa Bergami, which belonged to Queen Caroline, when Princess of Wales. The grounds contain two monuments to her daughter, the Princess Charlotte, and her brother, the Duke of Brunswick, who fell at Waterloo.

*Villa Imperiale* was a seat of the Dukes of Urbino. At Casino del Barchetto (now a farm) Bernardo Tasso, the father of Torquato, resided, and composed his *Amadis*. S. Angelo, about 8 miles off (where the best figs come from), is the birthplace of Giovanni Branca, who is claimed as the author of a work on steam, printed as early as 1629.

Pesaro by diligence, in 5 hours, to Urbino. (See Route 28.)

The next place is

**Fano (Stat.)** Called by the Romans *Fanum Fortunce*, from a temple erected to commemorate the defeat of Asdrubal on the Metaurus, near the mouth of which it stands, in a charming situation. Its fort, restored by Paul V., is now useless. Population of commune, 21,737.

It is walled like the other towns in Italy, and one of its gates was a triumphal arch over the Via Flaminia, dedicated to Augustus, and restored by Constantine. It is a bishop's see. In the market-place is a fountain, with a statue of Fortune, allusive to the old name of the town, which is also perpetuated in the

*Duomo*, dedicated to S. Fortunato. It has four lions in the Gothic front, and Domenichino's St. Mary and L. Carracci's Madonna.

*S. Agostino* has Guercino's Guardian Angel, and *S. Francesco*, some fine Gothic tombs of the Malatesta family.

At *Santa Maria Nuova* are Perugino's Madonna, a Visitation, by G. Santi (Raphael's father), and a Pietà, attributed to Raphael himself.

*S. Paterniano* has Guercino's Sposalizio (Marriage), and others by C. Bonone, d'Arpino, &c.

*S. Pietro* has an Annunciation by Guido.

The *Collegio* once contained Domenichino's fine David with Goliath's Head (which has been

temporarily located elsewhere), and the Hospital (or S. Croce Church), has a Madonna by G. Santi.

Fano has a good theatre and public library. Small fish, of the sort called *cavallo marino*, from the likeness to a horse's head, are taken along the coast. There is a road to Fossombrone and Urbino, and over the Apennines to Arezzo. (See Route 28.) From Fossombrone over the Furlo Pass to Fossato. Diligence daily from Fano to Fossato.

From Fano, on the line, cross the Metauro, or *Metaurus*, on whose banks the Consuls Livy and Nero defeated Asdrubal, 207 B.C., and so turned the tide against Hannibal and Carthage. Then

**Marotta (Stat.)**, near Cape Marotta. Cross the Rivers Cassano and Misa, to

**Sinigaglia (Stat.)**, also called *Senigallia*. The *Sena Gallica* of the Romans, plundered by Pompey; the birthplace of Madame Catalani and of the late Pope, Pío Nono. Pius IX., whose name was Giovanni Maria, was born 1792, of the house of Mastai-Ferretti, a noble family long resident here; became bishop of Inola, 1832, and was elected Pope, 1846. A cottage outside the town, in which his foster-nurse lived, records that Pío Nono was suckled there. It is noted for a free mart, or Fair, formerly of much resort, called the Fair of S. M. Magdalene, beginning 30th July, and chartered as far back as 1200. Traders came to it from many parts; the whole town and neighbourhood were for a time alive with business, and its small port was full of shipping. Population, 9,602.

It has a fortress; Cathedral of S. Pietro; several churches, that of Delle Grazie, outside the walls, having a painting said to be by P. Perugino, and a Madonna by P. della Francesca.

In 15'2, Sinigaglia was taken by treachery, by the infamous Cæsar Borgia, and its defenders massacred in cold blood, with their leaders, Oliveretto, Vitelli, and the brothers Orsini. They were mercenaries who had formerly served under him. Machiavelli, the envoy for the Florentine Republic, gives an account of the tragedy.

After Sinigaglia, the line passes

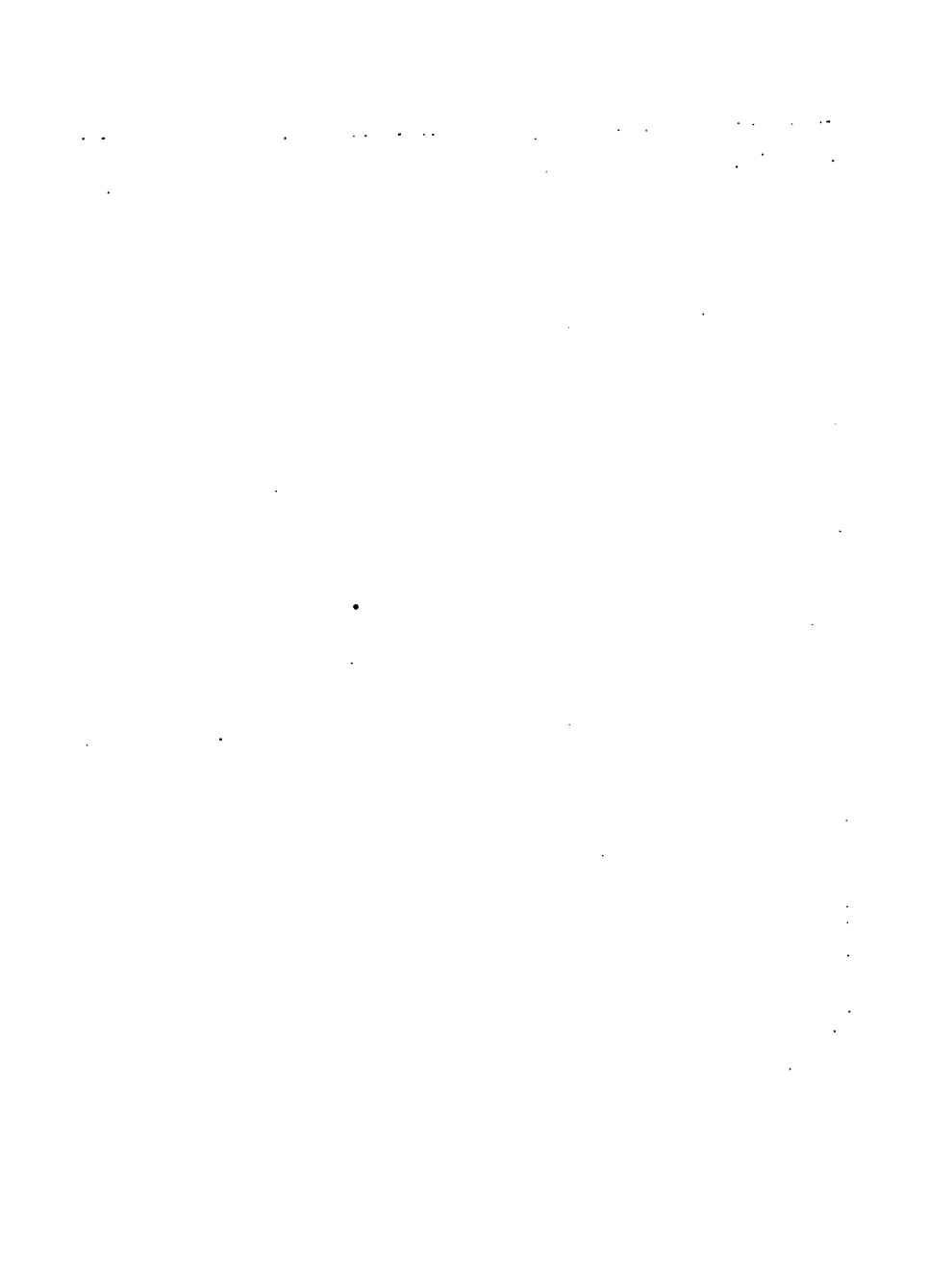
**Montemarciano (Stat.)**, not far from the mouth of the Esino, the ancient *Æsio*, with the bold promontory of Ancona in view.

**Falconara (Stat.)**

Here the junction rail to Foligno and Rome falls in. (See Route 29.) Then comes

**Ancona (Stat.)**, which is by the water side. (See Route 28.)





SECTION II.  
CENTRAL ITALY.

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*Florence to Rome.*

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TUSCANY—UMBRIA—THE MARCHES—THE ABRUZZI—  
AND FORMER PONTIFICAL STATES.

PISA—LUCCA—LEGHORN—ELBA—FLORENCE AND ITS  
ENVIRONS—SIENA—PERUGIA—ANCONA—FOGGIA—  
ROME AND ITS ENVIRONS.



## SECTION II.—CENTRAL ITALY.

### ROUTE 23.

#### Pisa to Empoli and Florence.

##### PISA (Stat.)

Population, 54,348.

*Hotels:* Grand Hotel; Vittoria, well situated, facing the Arno; Minerva; Grand Hotel de Londres; Grand Hotel Arno.

*Post Office.*—Near Ponte di Mezzo.

*English Church,* Piazza S. Lucia, Via Solferino. During the seven winter months service is performed each Sunday. There is an excellent library of general English literature at the English Church.

*Routes.*—To Leghorn, by rail, 11 miles; to Florence, by rail *via* Lucca, Pistoja, &c., in 4 hours; or *via* Empoli, along the Arno, 2½ hours; to Volterra, by rail and coach; to Siena, by rail; to Cecina, Grosseto, Civita Vecchia, and Rome, by rail.

*\*Chief Objects of Notice.*—Duomo, Baptistery, Leaning Tower, Campo Santo, Santa Maria della Spina, University.

PISA, the Roman *Pisæ*, on the *Pisanus*, now called the Arno, is supposed to be of Greek origin, and is one of the most ancient towns and ports in Italy; about 5 miles from the Mediterranean by the river, and 12 miles by rail from Leghorn. It is the seat of a province, university, and archbishop; and occupies both sides of the river, the banks of which are lined with well-built quays and tall houses. It is nearly 6 miles round by the walls, but at least two-thirds of the space within is garden ground. Though not in ruin, yet it has a look of faded grandeur and want of life, which has brought upon it the designation of "*Pisa morta*." It has never recovered the destruction of its port by the Genoese in 1290, and its final subjection to Florence, 1445. The harbour chains taken by the Genoese were restored 1869. Its population is only a fifth or sixth of what it was; and grass grows in the streets. Like Padua, and some other old towns which have seen their prime, it is now in a stage of venerable decay; one sign of which is the number of beggars to be seen. As a residence, it is mild in winter, being sheltered by the surrounding hills, and is, therefore, suitable for persons with weak lungs; but the rainy days are estimated at one in three, and the annual inches at forty-seven.

Forsyth, who lived here some time, says, the rain "generally falls in large round drops direct to

the ground. It never breaks into mist, nor dims the air, nor penetrates the houses, nor rusts the metals, nor racks the bones, with the searching activity of an English shower. The spring is short; in summer the mornings are very hot, at noon the sea-breeze springs up, the nights are damp and close. The climate, in winter, is considered—next to Rome—the mildest and most equable in Italy." Average winter temperature, 46°.

The thick, gray water of the Arno is not good for drinking, but excellent water is supplied by an aqueduct, 4 miles long, from Monte Asclano; built 1601-13, by Cosimo II. On 11th and 12th December, 1869, the yellow river rose to the first and second storeys of the houses in the Lung' Arno. The canal to Leghorn was cut by Frederic II.

Three bridges cross the river (one of them of marble), besides the viaduct, or lowest one. The one next to it, *Ponte al Mare*, or *di Ferro*, at the west end between Porta al Mare and the Citadel, was the oldest, built 1351, on five arches, restored by Brunelleschi, and lately rebuilt. Close to it is the old Torre Guelfa, in front of the Citadel.

*Ponte di Mezzo*, or the Old Bridge, so called, is in the middle, at the junction of the chief thoroughfares leading north to Lucca Gate and south to the railway station. It is close to the Dogana and Post Office, and replaces a former bridge of one arch. Two centuries back, the fine manly game of the Battaglie del Ponte used to take place here, when the youth of the town either unarmed, or clothed in mail and armed with clubs, met for a mock fight and wrestling match. At the south end is the *Loggia de' Banchi*, an open arcade, built 1605, by Buontalenti, now a Corn Market. Near this is the *Palazzo del Comune*, with the Archives.

Above this is *Ponte alla Fortezza*, near the Porta alle Piagge, and not far from a small ancient fort.

Between Ponte di Mezzo and Ponte di Ferro is the new *Ponte di Solferino*.

The walk along the quays, or *Lung' Arno*, is a favourite promenade. Here you may still see the rusty iron rings on the walls of the Palaces, to which the galleys of their owners were moored. At the triennial festival of the patron saint, 17th June, the quays and bridges are lighted up.

Of the twelve or fifteen open *Piazzi*, the most striking are Piazza di Santa Caterina, with *Pan-*

palmist's statue of Leopold I. Piazza de' Cavalieri, surrounded by S. Stefano and other fine buildings, and having a fountain with Francavilla's statue of Cosimo I. Near the Orologio is a white house, with green shutters, the site of the famous *Torre del Piume*, celebrated by Dante, and in Reynolds's picture, in which Ugolino della Gherardesca was starved to death in the thirteenth century. Being appointed Captain-General, and having ruled tyrannically, he was seized in an insurrection headed by the archbishop and confined here, with his two sons and two nephews. The archbishop threw the key into the river and left them to die of hunger.

Piazza di S. Silvestro and Piazza di S. Niccolò face these churches. The centre of interest, however, is

The Piazza del Duomo, at the north-west corner of the city, near Porta Nuova, containing its four chief attractions: the Cathedral, Baptistry, Campo Santo (or Churchyard), and the Belfry or Leaning Tower, all here concentrated together; "all built of the same marble, all varieties of the same architecture, all venerable with years, and fortunate both in their society and their solitude."—*Forayth*.

**Leaning Tower**, or detached *Belfry* of the Cathedral, is a round building 52 feet diameter up to the top storey, which is reduced to 40 feet, and was added about 1450. It is 180 feet high, and declines 13 feet from the perpendicular. It was begun 1174 by William of Innsbruck and Bonanno da Pisa, of marble and granite, in eight storeys of pillared arches or open galleries (207 pillars in all), divided by cornices; and is a graceful and firm structure, showing no signs of decay though upwards of 650 years old. The lower storey is 35 feet; the rest about 20 feet. It shows signs of having begun to settle about the third storey. Men suppose (as they suppose of the Bologna towers) that it was designed to lean over; but this opinion is disproved by the fact that the lowest row of pillars is sunk in the earth on one side, and the mouldings and stairs are all inclined. Besides this, among the carvings of St. Ranieri, in the Campo Santo, done 100 years later, there is a picture of the tower standing upright. In fact, the soil is so soft and yielding that water is found at the depth of a few feet; and the Observatory in the next street, and a neighbouring belfry both incline as well as the tower. The ascent (see, 50 c.) is by 294 steps. In the upper storey are seven bells, the heaviest (six tons) being placed on the off side to balance the inclination the other way. The view taken in Leghorn and the Mediterranean. This tower is memorable for the use which Galileo made of it in his experiments on falling bodies.

The venerable **Cathedral** is a five-aisled cross, 310 feet long, with a nave 106 feet wide, having a flat wooden roof, while the aisles are vaulted, resting on insulated columns, which by their variety and colour produce a fine effect. It was built 1118, by Buschetto, or Busketus, but many *are settled, so that the lines are uneven.*

In front it looks like a small temple placed on a larger, with three doors and five rows of false arches and pilasters (fifty-eight in all), one over the other, which are carried down the sides, so that the total number of small columns is 450. Every part of the exterior is covered with striped marble, ornamented and coloured in an elegant style.

"It is certainly one of the finest and most complete churches in Italy, and the typical example of a style that arose here out of the classical during the dark ages. It shows a considerable tendency towards the Gothic, especially in the extension of the transepts and apse."—*Ferguson*. But it hardly differs internally from Roman examples, "except in the introduction of bold and well-defined triforium galleries over the piers arches." The arches are carried all round, and rest on columns of the Greek order, on some of which are figures of lions, dogs, boars, and men. The bronze doors are carved with subjects from the Life of Christ and the Virgin, by Giovanni da Bologna (1602), and replace others burnt 1596, except an ancient one in the south transept (1184). This interesting front has been restored.

The inside is gorgeous with gilding, sculpture, and paintings, and a hundred rich glass windows of the fourteenth and fifteenth centuries. Columns of red granite, with antique bases and capitals, run down the aisles, supporting rows of arches for the triforium. Its lofty painted cupola is lined with gilding and mosaic, by Riminaldi (1630). At the east end is a large mosaic (by Gaddi) of Christ, the Virgin, and St. John. The inlaid work of the stalls in the choir deserves notice. There are twelve beautiful altars, designed by M. Angelo, or by Staggi. The Sacrament Chapel has a silver altar, the gift of Cosimo I. It is covered with bas-reliefs, and cost 35,000 crowns.

The high altar is splendid with inlaid marble and two porphyry columns, one of which holds the bones of S. Ranieri, the patron saint. Here are A. del Sarto's St. Catherine and St. Agnes, also his Virgin and Saints; Ghirlandajo's Angels; and Beccafumi's Moses and Aaron.

In S. Ranieri's Chapel is a mosaic by Gaddi. A statue of Mars, found near this, has been baptized and turned into San Pao, or Pottius. An ancient Greek Madonna is shown for a fee. There are monuments of Archbishops Rinuocini and G. de' Medici. The pulpit has some work by Giovanni da Pisa; and in the sacristy are bas-reliefs by his pupil, Agnelli. The bronze lamp in the nave is said to have suggested to Galileo the theory of the pendulum. Facing the cathedral is the ancient

**Baptistry**, where all the baptisms take place; begun 1153, by Diotti Salvi; a rich and complete structure in a mixed Romanesque and Gothic style, cased with marble. It is circular, and over 100 feet in diameter inside. "The central part, 50 feet wide, is a circular colonnade, with four polygonal piers and pairs of pillars between them. This supports a lofty cone, 175 feet high, the lower part of which is now covered externally with a dome, which from the ornaments

is evidently of the fourteenth century, and certainly not a part of the original design." There is a fine musical echo underneath the dome. Externally the "beauty of its details and exuberance of its ornaments, render it a most captivating building."—*Ferguson*. It has a mosaic floor; a large brocatta and marble font, big enough for immersion, and ornamented with rosettes and mosaics; an altar equally ornamented; and a hexagon Pulpit, covered with bas-reliefs, on nine rich marble pillars, standing on animals designed by Niccolò Pisano, 1260, a native sculptor. He was the father of Giovanni, the architect of the venerable

\***Campo Santo** or Holy Field, on the north side of the cathedral, the old burial-place, surrounded with a cloister, built 1278-83, and so called because laid down with fifty shiploads of soil brought from Palestine by Archbishop Ubaldo, 1228, when the Pisans, with other crusaders, were driven out by Saladin. It is now a beautiful green sward. The marble cloister, or corridor, is an oblong on sixty-two arches, of which five are at each end, and twenty-six on each side; but, curiously enough, it is not a perfect rectangle, their lengths being 430 and 415 feet, apparently by an oversight. The breadth is about 136 feet. There are four cypresses in the grassy quadrangle. It is open daily (fee, 50c.). The view here is described by Wordsworth, when he paced

"In Pisa's *Campo Santo*, the smooth floor  
Of its arcade, paved with sepulchral slabs,  
And through each window's open fret-work looked  
O'er the blank area of sacred earth,  
Fetched from Mount Calvary.

And, high above that length of cloistered roofs,  
Peering in air and backed by azure sky,  
To kindred contemplation ministers  
The *Baptistery's* Dome, and that which swells  
From the *Cathedral* pile; and with the twin  
Conjoined in prospect mutable or fixed,  
(As hurry on in eagerness the feet,  
Or pause), the summit of the *Leaning Tower*.

Oh! what a spectacle at every turn  
The place unfolds, from pavement skinned with moss,  
Or grass-grown spaces, where the heaviest foot  
Provokes no echoes, but must softly tread;  
Where solitude, with silence paired, stops short  
Of Desolation, and to ruin's sythe  
Decay submits not."

—*Tour in Italy—Musings at Acquapendente.*

The corridors are 46 feet high and 34 wide, covered in and lit by Gothic windows, paved with grave-stones of the fifteenth and sixteenth centuries, and surrounded by about 300 monuments, consisting of ancient sarcophagi, mutilated statues, inscriptions, bas-reliefs, and altars, by G. di Pisa, &c., while the walls are relieved with an interesting series of *frescoes* of subjects from the Bible, Dante, or Legends of the Saints, by Giotto, Memmi, Orcagno, S. Aretino, and other old masters; many of which are much decayed, or spoilt in attempts to restore them. The Campo Santo had greatly suffered from neglect till the Princess Elisa appointed Cav. Lasinio as conservator, by whom a special work was published, 1812, with engravings of all the subjects.

There are few modern tombs. Some of the latest are Algarotti; Pignotti, the best of Italian fabre writers; and Cavour. Among the most remarkable monuments are—statues of Emperors Frederic I., Henry VII., and Henry VIII.; statue of Hercules; a bronze Griffin, with Oriental characters, which surmounted the cupola of the Duomo; tombs of B. della Gherardesca, and Countess Beatrice; Thorwaldsen's bas-relief of Vacci, the surgeon; and a tablet to the Pisans, who fell in the war of 1848 against the Austrians. One relic is the massive iron *Chain of Pisa* harbour, carried off centuries ago by the triumphant Florentines and Genoese, but restored in 1848 and 1860, as tokens of fraternal concord in united Italy.

The *Frescoes* on the walls are in two rows, one over the other. The style of costume, &c., of the subjects is curious and interesting.

Entering by the door opposite the Baptistery, and turning to the left, they run in the following order:—

1. In the south-west corner—History of Job, in two pictures, by Giotto (1330). Four others by him are gone.

2. In the west corridor—History of Esther and Judith, by A. Ghirlandajo and P. Giordotti (seventeenth century).

3. In the long north corridor, near the corner—Four frescoes by Pietro da Orvieto or Buffalmacco (1330-90), viz.:—The Universe; Creation; Death of Abel; Deluge.

4. In the rest of the corridor, twenty-four frescoes by B. Gozzoli (1469-85), viz.:—Drunkennes of Noah, with a female Peeping Tom looking through her fingers; Ham Cursed; Tower of Babel, with portraits of the Medici family; Adoration of the Magi, above the Ammanati Chapel, which had frescoes by Giotto and Gaddi; Abraham refuses to adore Belus; Abraham and Lot in Egypt; Deliverance of Lot, and Melchisedek's Sacrifice; Expulsion of Hagar; Destruction of Sodom; Sacrifice of Abraham; Isaac and Rebecca; Birth of Jacob and Esau; Marriage of Jacob and Rachel; Meeting of Esau and Jacob, and Dinah's Abduction; History of Joseph, in two frescoes, above the tomb of Gozzoli, the painter (1478); Moses in Egypt; Passage of the Red Sea; Mount Sinai; Brazen Serpent; Fall of Jericho; David and Goliath; Solomon and the Queen of Sheba.

5. In the east corridor—Belshazzar's Feast, by Rondisoni; the Passion, Resurrection, and Ascension, by Buffalmacco, or A. Vite; Capella Grande, with Giunta da Pisa's Christ on the Cross (1258).

6. In the south corridor, east corner—\*Triumph of Death, by A. Orcagna, a remarkable picture, crowded with figures; \*Last Judgment, by the same—one of the finest of all; Hell, by B. Orcagna, the brother of Andrea; Anchorites in the Desert Tempted, by P. Lorenzetti; Assumption, by Memmi (above the door).

7. Between the doors, six frescoes of the Martyrdom of S. Ranieri, by S. Memmi and A. Veneziano.

(1340-80), viz., his Conversion, Pilgrimage, Temptation, Embarkation, Death, and Miracles.

8. Three of the Life of St. Ephesus, by S. Aretino (three others are destroyed).

The Campo Santo "exhibits the art growing through several ages, from the simplicity of indigence to the simplicity of strength. As you follow the chronology of the wall (1380-1670) you catch perspective entering into the pictures, deepening the back-ground and then adjusting the groups to the plans; you see the human figure first straight, or rather stretched, then fore-shortened, and then enlarged, rounded, salient, free, various, expressive."—*Forryth*. The artists have given us the dress, furniture, and the humours of their own day, and introduced portraits of illustrious Tuscans, according to a common practice.

**Churches.**—Some of the most noticeable churches, after the Duomo, are the following:—

*Santa Caterina*, in the north-east of the city, was the church of the Dominican Convent, in which St. Thomas of Aquinas lived, and was built in 1253 by G. Aquelli. It contains F. Traini's Christ and St. Thomas, with Pope, Bishops, &c.; St. Thomas's Pulpit; N. da Pisa's statues of Faith and Charity, and his tomb of Archbishop Saltarelli (1342); Vanni's Santa Caterina receiving the Stigmata.

*Santa Chiara* is the church of the hospital, near the Duomo.

*S. Francesco*, near Santa Caterina, has old frescoes by T. Gaddi, Bartoli, &c. (about 1390).

*Santa Maria della Spina*, on the south quay, is a beautiful little gem of white marble, begun 1230, and so called from a thorn of Christ's Crown, brought from Palestine by a Pisa merchant. It is chiefly in the Gothic style, but has some round arches. Two good statues by G. da Pisa, over the front, in richly canopied niches; and within are N. da Pisa's statues of the Madonna del Fiore, St. Peter, and St. John the Baptist.

*S. Martino*, in the south-east, has Palma Giovane's St. Benedict among the Thorns. Near this is a small statue, let into the wall, of a certain *Chenica*, a heroine who once saved Pisa from a night attack of the Saracens.

*S. Michele in Borgo*, of the thirteenth and fourteenth centuries, has a ceiling cracked by an earthquake in 1846, an ancient crypt, and a monument of G. Grandi, a mathematician.

*S. Niccolò*, or *Nicola*, near the theatre, has N. da Pisa's campanile, a little out of the perpendicular, and a spiral staircase within.

*S. Paolo*, or *Duomo Vecchio*, near the Porta a Mare, a fine old church of the twelfth century, lately restored, with a sarcophagus of J. Borgondio, a scholar of the twelfth century, and granite pillars in the aisles.

*S. Pietro in Vincoli*, built in 1100 over an earlier church, which has been disused.

*S. Sepolcro*, near Ponte di Mezzo, a round church of the twelfth century, built for the Knights Templars by D. Salvi. Galileo's House (born here *near it*).

*S. Stefano*, near Via del Borgo, and the *Piazza de Cavaliere*, belongs to the Knights of the Order of St. Stephen, instituted in 1561 by Cosimo I. to fight against pirates; and was built 1565-96 by Vasari, with the palazzo adjoining it. Besides a fine organ, it contains several trophies taken from the Turks; also Cigoli's Institution of the Order; Ligozzi's Battles of Prevesa and Lepanto; C. Allori's Embarkation of Catherine de' Medici; J. da Empoli's Attack on Bona; and Bronzino's Nativity.

**Palaces.**—*Palazzo Carovana*, formerly the seat of the order, is now a normal school. The front is decorated with Tacca's bust of Cosimo II., busts of five other members, and with arabesques in *aggraffito*, i.e., scratched in the white plaster to the black ground below. Fountain, and statue of Cosimo II., by Francavilla.

*Palazzo Agostini*, Gothic of 15th century. Caffè Usso in the ground floor.

*Palazzo Scotti* was built by one of the richest men in Tuscany, who began life as a lazzarone and postboy.

*Palazzo Toscanelli*, on the north quay, was called *Lanfranchi*, when the residence of Byron in 1822, after he left Ravenna. It was built by M. Angelo.

*Palazzo Lanfreducchi*, or *Uppesinghi*, on the north quay, has a chain over the front with the motto "alla giornata" (daily), and Guido's Earthly and Heavenly Love in its picture gallery.

The *University*, founded in the year 1339 by B. della Gherardesca, was afterwards settled in the present building or *Sapienza*, near S. Frediano's Church, begun in 1493, and enlarged by Cosimo III. It was so well endowed that the average salary of its professors was 2,000 crowns, when Machiavelli, secretary to the Florentine Republic, received only 180. *Galileo*, born at Pisa in 1564, and the founder of experimental philosophy, was mathematical lecturer at this university, which claims to have first introduced (through Leonardo Bonacci) Algebra into Europe from the East, under the name of "regola della cosa," the *cosa* or thing being the unknown quantity. The Biblioteca has 50,000 volumes, chiefly law and polemics, and MSS. by Grandi, the mathematician; also a statue of Galileo, by E. Demi. In 1848, in consequence of the part taken by the students, the government moved certain university chairs to Siena, which was a great blow to Pisa.

In Via Santa Maria is the *Museum of Natural History*, with a Cabinet of Physic, an Observatory, or Torre della Specola, and a Botanic Garden, established as far back as 1544, containing many exotics. Cesalpina was a director.

Theatre, near Via Santa Maria, and the University. *Accademia di Belle Arti*, in Via di S. Frediano, has a collection of old Pisa and Florence masters—Giotto, Lippi, Cimabue, Gozzoli, Giunta da Pisa, Memmi, &c. The authenticity of some is doubted.

Near the Porta di Lucca are some remains of baths, called *Bagni di Nerone*, almost the only vestige of Roman occupation.

About 3 miles west of Pisa, towards the coast, is the Royal Acclimatisation Farm of

*Il Gombo* (formerly *Le Cascine*), so called from a fort of that name on the shores of the Mediterranean, and belonging to the King of Italy; near which Shelley was drowned, 1822. It has a fine avenue (3 miles long) of elms and poplars; and numbers 2,000 wild cows, 1,500 horses, and 200 camels employed in the work of the farm. The sea has retired here, and left a sandy soil, which is suited to the work of the camels kept here. They were first imported from the Levant by a Grand Prior of the Order of St. John. To the south is the mouth of the Arno, and the ancient Porto Pisano.

*La Certosa della Valle Grazina*, a Carthusian Convent, is under Monte Verruca, a fine range of hills, 1,760 feet high, 5 miles east of Pisa.

Pisa, in the twelfth century, was distinguished for its commerce and maritime enterprise, and the number of its galleys, by which it made many successful attempts against the Turks and Moors. Along with Genoa it conquered Sardinia, Corsica, and the Balearic Islands, and even attempted to reduce Sicily. After frequent wars with its rival, Genoa finally obtained the supremacy in 1284, at the naval battle of Meloria; 13,000 prisoners were taken to Genoa, and its harbour at Port Pisano, or Calambrone, was filled up. Having sided with the Ghibelline or Imperial party, it was in 1445 seized by the Florentines, and thenceforth became subject to the Medici.

From Pisa there are two railway routes to Florence; 1st: by way of Empoli, 49 miles; 2nd: by way of Lucca, 62½ miles. (See Route 24.)

1st. By way of Empoli, up the richly-cultivated valley of the yellow Arno, which winds among vineyards and fields of corn and flax.

The stations are—

	Miles.		Miles.
Navacchio .....	5	Empoli .....	29½
Cascina .....	8	Montelupo .....	33
Pontedera .....	12½	Signa .....	40½
S. Romano .....	20	S. Donnino .....	43
S. Miniato .....	22½	Florence .....	49

From the terminus at Porta Fiorentina, to **Navacchio (Stat.)**. Across the Arno is Monte Verruca, 1,760 feet high.

**Pontedera (Stat.)**, population, 12,013, where the Era falls into the Arno. There is a road to Volterra and the copper and borax works in its neighbourhood.

**S. Miniato (Stat.)**. An old cathedral town (population, 16,739) on the hills, with a conspicuous church and tower. Here, in 1799, Napoleon paid a visit to a Canon Bonaparte, a connection of his family.

**Empoli (Stat.)**, on the Arno, where the railway to Siena and Rome branches off. (See Route 26). Population, 17,307. It stands in a fertile plain, and is memorable for a meeting of the Ghibellines, in 1260, after the battle of Monte Aperto, on the Arbia, and the defeat of the

Florentines, when a proposal for razing Florence to the ground was successfully opposed by Farinata degli Uberti, as described in Dante's *Inferno*.

It has an ancient collegiate Church, of the eleventh century, with frescoes by Giotto, Jacopo da Empoli, &c.; and an equally ancient Baptistery, with an altar-piece by Ghirlandajo.

**Montelupo (Stat.)**. Population, 5,859. So called from a castle of that name (meaning Wolf's Hill), built on the Arno, by the Florentines, 1208, to watch another one opposite it, called *Capraja* (the goat), which belonged to their rivals of Pistoja. Terra cotta vases are made. Near this is Ambrogiana, a villa of the late Grand Duke. Cross by an iron bridge to the north bank of the Arno, which here enters the narrow defile of Gonnolina, between rocks of sandstone. Then cross the Ombrone, which comes down from Pistoja and the Apennines to the north. (See Route 21.)

**Signa (Stat.)**. A fortified town (population, 7,669), on the Arno. Cross the Bisenzio to **S. Donnino (Stat.)**; the next one to **Florence**, which is entered near the Cascina. (See Route 26.)

## ROUTE 24.

### Pisa to Lucca, Pistoja, and Florence.

Pisa to Florence, by way of Lucca and Pistoja, 62½ miles, by rail in four hours. (See *Bradshaw's Continental Guide*).

The stations are—

	Miles.		Miles.
S. Giuliano .....	5½	Serravalle .....	38½
Rigoli .....	7½	Pistoja .....	42
Ripafratta .....	9½	Montale A. ....	47
Lucca .....	16	Prato .....	52
Porcari .....	20½	Calenzano .....	55½
S. Salvatore .....	26½	Sesto .....	58
Pescia .....	29½	Castello .....	60
Borgo-a-Buggiano ..	31½	Rifredi .....	61½
Montecatini .....	33½	Florence .....	62½
Pieve-Mons. ....	34½		

Leaving Pisa, near the Porta Nuova terminus, the first place is

**S. Giuliano (Stat.)**, near *Bagni San Giuliano*, or the warm baths of St. Julian, known to the Romans as the *Aque Pisanæ*, and revived by the Countess Matilda, in the twelfth century. Temperature, 84° to 109°. They are useful in complaints of the stomach, rheumatism, gout, &c. Two Bath Houses, and private Baths named after Jupiter, Mars, &c.

**Ripafratta (Stat.)**, on the Serchio, near some old towers, and the Monte Diero Castle, on the Pisan Hills, to the right. After this comes

## LUCCA (Stat.),

The ancient *Lucca*, on the *Auser*, now the Serchio. Over the principal gate is the word "Libertas." Population, 69,000.

*Hotels*: Croce di Malta; Univero (close to the railway station); Della Corona; Villa Pieri.



*Omnibuses* to and from the railway station, 50 cents.; street carriages, 1 lira the course or 3 lire the hour; to put down and take up at night, 5 lire; to the Baths, 12 lire.

At the Baths, 15 miles distant, is a *Resident English Physician*. By tramway and omnibus, 3 lire.

\* *Chief Objects of Notice*.—Duomo, S. Frediano, S. Michele, S. Romano, Public Palace.

Lucca "l'Industriosa" is a clean and well-built city, shut in by ramparts, planted with trees, about 3 miles in circuit, and standing in a rich, marshy plain, cultivated like a garden, to the foot of the surrounding hills. A large proportion of its industrious population are image-makers and plasterers. There are manufactories of silk, linen, and paper. It is the oldest seat of the silk trade (1814) in Italy.

It is the seat of a province, and an archbishop, and was for a time the head of a small duchy, created by Napoleon for his sister Elisa; which in 1847, on the death of his widow, Maria Louisa, Duchess of Parma, was annexed to Tuscany. For two centuries previously it had been governed by an oligarchy like that of Venice.

The chief buildings, Post Office, Theatre, &c., are near the Cathedral and Palazzo Pubblico, which face a large open Piazza Grande, and a statue of Maria Louisa, 1843. In Piazza Mercato, near Porta Santa Maria, on the north side, are the remains of a Roman *Amphitheatre* of fifty-four arches. Water is supplied by an aqueduct on 459 arches, 2 miles long, built 1823-32, by Nottolini. It has fifty churches, and many palaces.

The \* *Duomo*, or Cathedral of S. Martino, near Piazza Grande, is a cross, in the Italian-Gothic style, with three aisles, circular and pointed arches in the nave, and painted windows; and was founded 1060, by Bishop Badagio, afterwards Pope Alexander II. The front by Guidetto (1204), has three galleries and rows of arcades, and a porch carved with subjects from the life of St. Martin, including figures of griffins, serpents, lions, eagles, &c., and St. Regulus in controversy with the Arians; above which is Niccolò da Pisa's Descent from the Cross; and below it, Giovanni da Pisa's Adoration of the Magi, much defaced.

It contains several works of a Lucca sculptor of the fifteenth century, Matteo Civitali; as the marble pulpit, 1498; a monument of P. Noceto, 1472, secretary to Nicholas V.; tomb of Count Bertini; angels in the Sacrament Chapel; statues of St. Sebastian and St. John the Baptist, in the Chapel of St. Regulus, a small domed octagon of marble and porphyry, resting on eight pillars. Another St. Sebastian is in the Voito Santa Chapel, an octagon, so called because of a miraculous crucifix found in 782, which is commemorated in C. Roselli's fresco on the door.

Among the paintings are—Passignano's Nativity and his Crucifixion; F. Zuccheri's Adoration of the Magi; Tintoretto's Last Supper; Ghirlandajo's Madonna and Saints; Giovanni da Bologna's *Resurrection*, and D. de Volterra's *Santa Petro-*

nilla, in the Liberty Chapel, which commemorates the delivery of Lucca from the Pisans, by Charles IV., in 1369; Fra Bartolommeo's Madonna, in the Sanctuary.

The archbishop is allowed to dress in purple, like a cardinal, and all its canons are mitred.

The Croce del Pisani, a richly ornamented piece of goldsmiths' work of the fourteenth century, is shown upon application.

S. Carmine, near the Piazza Mercato, belongs to the Carmelites, and has a Madonna, by Perugino.

S. Cristoforo, with a half-Lombard, half-Gothic front, is the burial-place of M. Civitali, the sculptor.

SS. Crocifisso de' Bianchi. An Assumption by Spagnoletto.

S. Francesco, near Porta Santa Maria, built 1442, now a magazine. Here is buried Cu-truccio Castracani, who delivered Lucca from the Pisans, and governed it till his death, 1358. There is an inscription on the wall.

S. Giovanni, near the Duomo, built in the twelfth century, and joined through the north transept to the city Baptistery, a square vaulted pile. In the nave is a head of St. John the Baptist in a charger. The small church of S. Giusto has a good porch.

Sante Maria in Corte Orlandine is attached to the Convent of della Madre di Dio, founded in the seventeenth century, by Giovanni Leonardi, a native of Lucca; built 1187, and rebuilt 1662. L. Giordani's Assumption at the high altar. A library of 20,000 volumes at the convent.

\* S. Frediano, or Basilica Longobardorum, close to the ramparts, near Piazza Mercato, is the largest and most ancient church after the cathedral, and is cited as a complete example of the Lombard style. It was built in the seventh century (685) out of the stones of the neighbouring amphitheatre which the Lombards had raised; but to make room for the walls, it was so altered in the twelfth century, that the apse stood where the front now stands. This front has a mosaic of Christ on a Throne. A tall Campanile adjoins it. The interior consists of three aisles; the middle one flanked by round arches, resting on twenty-two fine columns of various coloured marbles. The baptismal font is carved by Niccolò Civitali, the nephew of Matthew; the old one by a certain Magister Robert.

Among the paintings are—Francia's Coronation of the Virgin; and Aspertino's frescoes relating to the finding of the Voito Santo and to the Miracles of St. Frediano, in the Augustine Chapel. In the Sacrament Chapel, carvings by Della Quercia, 1422.

S. Maria Foris-Portam, near Porta Santa Croce, in the east wall, built in the ninth century, and enlarged 1616. Here are Guercino's Madonna with St. Francis and Alexander II.; and a Santa Lucia.

\* S. Michele, near Piazza Grande, built 764, with an ornamented front, by Guidetto, added 1188, in the style of Pisa Cathedral, with several storeys of small arches and pillars. The large Angel at the

top has bronze wings, which shake in the wind. It contains a Madonna Enthroned, by F. Lippi.

*S. Pietro Somaldi*, near Porta S. Pietro, in the south wall. The front with a bas-relief of St. Peter and the Keys, was built 1205. Palma Vecchio's St. Anthony the Abbot, with St. Francis, &c.

*S. Romano*, behind the Ducal Palace; an old church, rebuilt seventeenth century, by Buonamici.

*S. Salvatore* has above the doors two bas-reliefs of the twelfth century, by Biduino, an old master.

*S. Trinità* contains M. Civitali's Madonna on the Throne.

The palaces include:—

*Palazzo Ducale* (now P. Pubblico), a large edifice, begun 1578, by Ammannati, and continued by Giubara, 1729. It has a good marble staircase, a public Library of 40,000 volumes, and a small *Picture Gallery*, including two good pictures by Fra Bartolommeo—the Madonna della Misericordia Praying for Lucca; and God the Father, with St. Mary Magdalene and St. Catherine of Siena. Among the MSS. are Gospels of the tenth century, and Latin poems by Tasso. The statue of Maria Louisa by Bartolini faces the palace.

*Palazzo Pretorio*, facing S. Michele, is a large solid building of the fifteenth century, formerly used as law courts.

*Palazzo Borghi*, built 1418, by P. Guinigi, is now the Deposito di Mendicizia, founded 1418.

*Palazzo Giuditone*, where the archives are kept. There are several hospitals for the poor and helpless, for foundlings (esposti), and orphans; with a College and high school, the latter having a library of 20,000 volumes.

*Teatro del Giglio*, built 1817, faces the Piazza Granda. Another, called *Teatro Diurno*, is near Porta S. Donato, in the west wall.

### BATHS OF LUCCA,

15 miles up the Serchio; by tram to Ponte a Mariano, thence diligence.

*Hotels*: Del'Europe; New York.

*Church Service*—in the season.

*Resident English Physician*—Dr. Gason.

The road passes Marlia, 3 miles, a royal country-seat, with a convent and gardens, copied from those at Marli near Paris; *Ponte della Maddalena*, or del Diavolo, with its high pitched middle arch, 12 miles; then the Lima to

PONTE A SERRAGLIO, 15 miles, in the midst of the warm sulphur springs, and the villages which have grown up around them. The veal, trout, olives, and oil are all excellent. Under the names of Bagni alla Villa (old palace), and Bagni Caldi, Doccebassi, Bernabo, &c., the *Baths* occupy a pleasant and healthy part of the valley of the Serchio, and are much frequented from May to October. The temperature ranges from 93° to 130°, they are clear and contain sulphates of lime and magnesia, with iron; and are useful in skin diseases, fevers, nervous complaints, and diseases of the glands.

There is a good supply of hotels, lodging-houses,

shops, reading rooms, ponies, donkeys, &c., with an English church and book club. The Casino is a fine building, 140 feet long.

Excursions to the pretty village of Lugliano and its ash trees, and San Marcello, up the Lima; to Prato Florito, and Montagna di Celle; to the Bargello Tower; and to the more distant height of Tre Potenze and Rondinajo, 3,200 feet, in the Apennines, commanding extensive prospects of land and sea, even as far as Corsica. Boscolungo (see p. 98) is about 6 hours distant.

[From Lucca there is a rail (starting at Viareggio, page 29) to Ponte a Moriano, named above.]

Following the rail, the first large place is **Pescia (Stat.)** Population, 13,318. Among mulberry grounds and paper works. Redi praises its wine.

**Montecatini (Stat.)**, population, 4,768, under a hill about 500 feet high. Here are some old fortifications, and waters drunk in cases of dysentery and liver complaints; temperature, 76° to 80°. *Hotel*: Locanda Magliore. Near **Pieve (Stat.)** is Monsummano (with hot springs at the Bath House), the birthplace of *Giusti*, the famous patriotic poet, who died 1849. He was the friend of Azzoglio and Ridolfi. At

**Serravalle (Stat.)** Population, 6,022. Here an old fort guards a pass in the hills, a tunnel through Monte Albano. Cross the Ombrone to

**Pistoja (Stat.)**, where the Bologna railway joins. (See Route 21.) This is the Italian Birmingham, styled "La Ferrigna," from the arms and other iron goods made here, among which are *pistols*, first invented here by Camillo Vitelli, about 1620.

Population, 30,951.

*Hotel*: Albergo del Globo e di Londra.

It is the ancient *Pistoria*, at the foot of the Apennines, of a square shape, with bastions and gates at each corner, and good wide streets. It is the seat of a diocese, one of whose prelates was Scipione di Ricci, a reforming bishop of the last century; and in mediæval history it is celebrated for the invention of the Bianchi and Neri, or Ghibellines and Guelphs. These originated in a quarrel, in 1296, between the Cancellieri and Panfaticchi families, whose old palaces are here. In 1806, its first walls were razed by the Florentines, which proved a fatal blow to its prosperity.

In the Piazza del Duomo at the centre of the town, near the cathedral, is the

*Palazzo Pretorio*, now the Law Court, an Italian-Gothic building of the fourteenth century, the seat of the Podestà in the time of the republic. Facing this is the picturesque

*Palazzo Comunale*, or degli Anziani, built 1295-1385. Over the middle window is a black marble bust of Tedici, who betrayed Pistoja to his father-in-law, Castruccio Castracani, of Pisa, in 1325. In the advocates' room is a gigantic sketch of a Captain Grandenico, 15 feet high.

The Duomo, or Cathedral of S. Jacopo, covered with black and white marble, was founded by it

Countess Matilda, and restored by Niccolò da Pisa, in the thirteenth century; the interior has been modernised. The Campanile, fronting Torre del Podestà, is by Giovanni da Pisa. Above the principal doorway is a terra cotta bas-relief, by A. della Robbia, which was gilded in 1508. It contains a monument of the jurist and poet Cino, the friend of Dante and Petrarch, sitting in his chair, surrounded by his pupils, with a figure of Selvaggia, his mistress, to whom his poems were addressed. Portrait of Petrarch. Verrocchio's Monument of Cardinal Fortiguerra, a patron and founder of the Sapienza, 1473, and whose old family palace remains here. C. Allori's Resurrection.

In S. Jacopo Chapel is the \*Silver Altar, having a niched figure of St. James, with apostles, angels, &c., and ornaments in silver and enamel, being a joint contribution of sculptors and artists (Brunelleschi, &c.) of the fourteenth century, resident at Pistoja.

Facing the cathedral is the Baptistery, or S. Giovanni Rotondo, a marble octagon, from designs by Andrea da Pisa, 1357. It has an external pulpit.

The Bishop's Palace, a handsome building, erected by *Scipio di Ricci*. In 1786 he held a synod of his clergy. He opposed indulgences, and favoured a liturgy in the common tongue, and the independence of the bishops, besides other reforms, the advocacy of which brought upon him a decree of suspension from Pius VI., who issued against the synod the Bull (1795) "Auctorem fidei." Ricci submitted, and was reconciled at Florence 1805, under Pius VII. He was born at Florence in 1741, his mother being a member of the Ricasoli family. Opposite the palace is the Theological College, with a beautiful corridor and gardens. Cardinal Fortiguerra's Library and Statue.

S. Bartolommeo and S. Paolo are both of the twelfth century. S. Bartolommeo, S. Andrea, S. Michele, and S. Giovanni, have each an outer carved Pulpit.

S. Domenico, built 1250. It contains Fra Bartolommeo's Madonna; Empoli's Miracle of St. Carlo Borromeo, with portraits of the Rospigliosi family; C. Allori's St. Dominic receiving the Rosary, with the painter's portrait; R. Ghirlandajo's St. Sebastian; and tomb of Lazzari the jurist.

S. Giovanni Evangelista, or *Forcivita*, so called from having been outside the city walls, which now enclose it. Built in the twelfth and thirteenth centuries. The font is by Giovanni da Pisa.

Santa Maria dell' *Umiltà*, an octagon church, in the Corinthian style, and one of the best in Pistoja; begun 1509, by Vitoni, and finished by Vasari, who built the cupola. At one of the altars is the gold laurel crown of Corilla Olimpica, a poetess, which she consecrated to the Virgin.

S. Salvatore, rebuilt 1270. Here Catiline is said to have been buried, after his flight from Rome, upon Cicero's exposure of his conspiracy, and his defeat by the Consuls, in this neighbourhood. The street is called *Tomba di Catilina*.

S. Spirito, built by Ramignani, with a high altar, by Bernini, supported by four columns of verd-antico, from the Villa Papa Giulio at Rome.

The *Ospedale Grande del Ceppo*, founded in 1218-77, and since restored, has some bas-reliefs, by the Della Robbias, and others, and a good cornice. Among the natives of Pistoja are Pope Clement IX., Bracciolini, Ventura, the architect, and Cipriani, the painter. Near here are **Abetone** and **Boscungo** (p. 98), mountain resorts near *Monte Cimone*, and **Cutigliano**, another health resort lower down.

**Prato (Stat.)**, on the Bisenzio, under the Apennines. Population, 13,251. An old walled town, with a Cathedral of the twelfth and fifteenth centuries, containing the Virgin's Girdle, and paintings by F. Lippi, A. Gaddi, &c.; a Gothic campanile; and a Palazzo del Comune, with pictures. Works of the Early Florentine Renaissance are the chief attraction. Diligence through the **Val di Bisenzio** to Vernio.

**Sesto (Stat.)**, population, 14,270, near Monte Morello (3,000 feet high).

**Florence (Stat.)** (See Route 26).

## ROUTE 25.

**Pisa, to Leghorn, Cecina, Saline, Volterra, Elba, Grosseto, Civita Vecchia, and Rome.**

This is the western coast line, following the Via Aurelia, in ancient Etruria. It is the least interesting route of any towards Rome, and is therefore seldom taken, especially as it passes through the *Maremma* districts, where fever prevails from June to October. The stations are—

Miles.	Miles.		
Leghorn .....	11½	Follonica .....	76½
Colle Salvetti.....	21½	Potassa .....	85
Fauglia .....	25½	Monte Pescali .....	96
Orciano .....	29½	Grosseto .....	102½
Acquabona .....	36½	Talamone .....	117½
Cecina.....	43½	Albegna .....	122
[Branch to Saline.]		Orbetello .....	126
Castagnetto .....	54½	Montalto .....	148
S. Vincenzo .....	55	Corneto .....	157½
Campiglia Maritt.....	59½	Civita Vecchia.....	170

The line follows the old road, passing nothing of interest.

### LEGHORN (Stat.)

*Livorno* in Italian; *Livourne* in French.

Population (1891), 106,000, with suburbs.

*Hotels:* Grand Hotel; Aquila Nera; du Nord; Grande Bretagne.

*Omnibuses* attend the arrival of the trains at the railway stations; fares, 50 cents; carriage fare, 1 lira 50 cents; cittadine, 1 lira the course; to the mola, 1 lira 50 cents.; per hour, 1 lira 50 cents. Boat hire depends on the distance the vessel is lying off in the bay, payments should be made to the official in charge.

Travellers starting here should provide themselves with what change they are likely to require,

as there may be some difficulty in obtaining change, even for English sovereigns, at the smaller places.

*Post-office*, Palazzo Carlo Alberto. *Telegraph*, Via del Telegrafo.

*British Chapel*, near the old English Cemetery; service at 11 a.m., and in the afternoon.

*Scotch Presbyterian Church*, near the old English Cemetery; service at 11 a.m. and 6 p.m.

*Resident English and American Consuls*.

*Commission Agents and Bankers*.—Macbean & Co. *English and American Bankers*.—Messrs. Maquay and Hooker, 7. Via Borra; Macbean & Co., 12, Via della Madonna.

*Conveyances*.—Railroad to Pisa, Pontedera, and Florence. Steamers almost daily, during the season, to Civita Vecchia, Naples, and Sicily, and Genoa.

Leghorn stands on a plain on or near the site of *Portus Herculis*, or *Liburni*, and was founded by the Florentines (to whom it was ceded by Genoa in 1421), upon the decay of Porto Pisano. Being comparatively modern, it is regularly built, with wide-paved streets. The west part, near the harbour, called Nuova Venezia, is traversed by canals into the Arno, leading up to the merchants' warehouses, and the old magazine, &c. A principal street, the Via Vittorio Emanuele, runs from the harbour to the Pisa Gate, across the Piazza d'Armi, at the middle of the town, in which stands the Duomo and Palazzo del Governo. It is about two miles round, exclusive of Borgo Cappuccini and other suburbs. It is well lighted, and supplied with water by an aqueduct from Colognole, made 1792.

Leghorn carries on an active trade with England, France, the Levant and the Black Sea; it was formerly a great nest of smuggling; and, as might be expected, the shops are numerous and well supplied. The English are liked, and their language is not unknown to the natives, who, as a class, are industrious, peaceable, and tolerant. Besides many English, French, American, and Greek residents, here are found the descendants of Jews and Moors expelled from Spain, and of refugees and traders from other nations, such as Roman Catholics from England, and merchants from Marseilles, invited to settle here by the liberal policy of Cosimo I., Ferdinand I., and their successors, who created it a free port, and steadily favoured its progress. From 1808 to 1814, it was almost annihilated by Napoleon's continental system; but since that period it has recovered.

There is an old or inner harbour for smaller vessels, protected by a mole, half a mile long, to the lighthouse at the end; besides a new or outer harbour protected by a breakwater begun by the Austrians and lately finished. Elephants' tusks were found in the soil near the Docks, in 1882. Large craft lie inside this or anchor outside in the roads. Here Lord Keith's flagship, the Queen Charlotte, took fire in 1800, when 700 out of 850 men were burnt or drowned. Near the Darsena, or basin of the inner harbour, is Giovanni dell'

Opera's large statue of Ferdinand I., surrounded by a group of four Turkish slaves, by Tacca. There are also extensive lazarettos, and a prison.

The Piazza dei Due Principi is so called from the statues of Ferdinand III. and Leopold II., which stand here. The old Torre Rossa, or Red Tower, with its lion for a weathercock, is the only piece of antiquity here.

Leghorn is a bishop's see, and has a Duomo or Cathedral, built by Vasari, with a front designed by Inigo Jones, who travelled in Italy in the early part of his career, and imported the Italian style of Palladio into England. It has paintings by Ligozzi, Cigoli, and Empoli. There are several other Churches—as Santa Maria Virgine, S. Domenico, S. Giovanni, &c., all adorned with marbles; an English chapel and cemetery; a Dutch church and cemetery, laid out with flowers; a handsome Synagogue, richly ornamented; two Greek churches, with some curious paintings; Armenian church; Maronite church; Theatre and Opera House.

The English Cemetery, on the ramparts, contains the graves of Smollett, with an epitaph by his friend, Dr. Armstrong, the poet, and of Francis Horner, with a likeness by Chantroy on his marble tomb. Smollett wrote his "Humphrey Clinker" here.

Leghorn, having a good mild climate, is frequented for bathing in summer, and also for its sulphur waters at Puzzolenta and Montenero, outside the walls. The Montenero Hills, near the springs, are covered with villas of the merchants, who reside here; and command fine views of the sea and the islands of Gorgona, &c. At the monastery on the summit is a miraculous portrait of the Madonna, about six centuries old. Victor Emmanuel landed here in 1860, after the annexation of Central Italy, and his progress hence to Florence and Placenza was one long triumph.

There is a great trade carried on in oil, straw hats, boracic acid and borax, marble and alabaster, wine, coral, mercury, hides, hemp, and candied fruits. Large constructing dockyards of Orlando Bros.

*Routes*.—By rail to Pisa, Lucca, Empoli, Siena, Florence, Cecina, Saline, Follonica, &c.; by steamer to Genoa, 9 hours; Marseilles, 20 hours. (See *Bradshaw's Continental Guide*).

From Leghorn the railway bends to the north, and then turns south to

**Colle Salvetti (Stat.)** Population, 9,426. Junction of the line from Pisa. Followed by **Fauglia and Orcisano (Stat.)**

**Acquabona (Stat.)**, near the River Fine.

**Cecina (Stat.)**, on the River Cecina. Here are smelting works for iron from Elba, and a branch railway turns inland up the river to Saline and Volterra.

[It is 18½ miles long; the stations are—

**Riparbella**, 4½ miles.

**Casino di Terra**, 5 miles.

**Ponte Ginori**, 4½ miles; and

**Volterra (Stat.)** (4½ miles), near which are extensive salt works and brine springs. These are a government monopoly, and produce a large revenue. Diligence from the station, about four miles, to

**VOLTERRA**, on the site of *Volaterræ*,

One of the most ancient and interesting cities of Etruria, on a hill about 1,800 feet high, composed of soft marl and tufa, in which the ancient sepulchres were excavated, and whence so many Etruscan urns have been obtained. The hill commands an extensive view over the Maremma (or marsh land of the coast), of Monte Catini (large copper mines), and of Elba, Capraja, and Corsica. Population, 14,225.

Volterra is made up of narrow streets and many tower-looking houses, and is inclosed by walls, which are contained within the circuit of the first Etruscan walls. Of these there are some remains in the shape of massive uncemented blocks at Porta di Diana, and an arched gateway at Porta dell' Arco, having three heads on it, in good preservation. On the south side is a fort, or

*Citadel*, built 1843 by the Duke of Athens. It contains the Mastio, or Maschio Tower, an old state prison of the Dukes of Tuscany, in which Lorenzini, who was confined here (1682-93) by Cosimo III., wrote his work on geometry.

The *Palazzo Pubblico*, the old seat of the Podestà, when Volterra was a republic, is of the thirteenth century, and has a high tower, in which P. Inghirami, the Capitano, and his party, were suffocated (1472) in an insurrection.

At the Museo Nazionale are the Library and Museum of Antiquities, including the Guarnacci collection of coins, bronzes, urns, MSS. The antiquities are chiefly Etruscan; as gold ornaments, gems, bronzes, coins, candelabra, vases, &c., in terra cotta, but especially *Urns*, or sarcophagi, to the number of 550, in which the other relics were placed, along with the ashes of the dead body after burning. These urns are of tufa and alabaster—rarely of terra cotta, and have been found in the sepulchres, or *Ippocri*, cut in the rock on which the city stands.

The entrance to each vault was down steps, to a doorway closed by a large stone, and having an upright stone or cippus placed before it, bearing an inscription. The urns were ranged on steps rising one above another along the sides of the vault, or piled up in the middle round a column. As many as forty to fifty urns have been found in one cave. The urns have a lid, which sometimes rises like the roof of a house; they are carved with bas-reliefs of mythological subjects, occasionally gilt and coloured, and have the names of ancient Etruscan or Roman families inscribed on them.

Alabaster carving is the chief business here. The *Cathedral* was founded 1120, enlarged by Niccolò da Pisa, 1254, and restored 1574. Among its paintings are Signorelli's Annunciation, and B. Gozzollo's frescoes of the Virgin. In St.

Octavian's Chapel is Settignano's statue of the saint (1525).

The Baptistery of S. Giovanni is an octagon, built 1283, on the site of a Roman temple. The fonts are by Sansovino (1502).

*S. Lino's* Conventual Church, founded 1480, by Maffei, a theologian, contains his tomb and statue, by Silvio da Fiesole.

Casa Ricciarelli was the birthplace of Daniele da Volterra, a native of this town, and a painter, who assisted M. Angelo at the Vatican.

Some Etruscan tombs, in their original state, may be seen at Villa Inghirami.

About 7 miles west of Volterra are the Monte Catini and La Cava *Copper Mines*, worked since the fifteenth century but of late diminished in production; and Monte Massi, 1,900 feet high.

Carriage should be taken from Volterra Station to RIFOMERANCO, or Pomerance, near the *Lagani*, or borax lakes of Monte Corboli and Larderello, which takes name from its founder, an enterprising Frenchman, Count Larderello, who established works here in 1818. The hot vapour itself which issues from the soil is turned to account in the manufacture of boracic acid, which is exported to England for glass-making, &c. The production is over 2,000 tons annually.]

Leaving Cecina Station, on the main line, the rail comes to

**Castagneto (Stat.)**, and

**S. Vincenzo (Stat.)**, and **Campiglia (Stat.)**.

Near here a road parts off close along the coast, towards Elba, passing

[**POPOLUNA** (6 miles), close to an old castle and the remains of the Etruscan town and port of *Pucluna*. Further on is **PIOMBINO** (diligence from Campiglia), a small town (population, 4,076), once the head of a principality, at the corner of a peninsula, which is 6 miles from the nearest point of the

## ISLAND OF ELBA,

And 14 miles from Porto Ferrajo, its chief town, sometime the residence of Napoleon I., upon his abdication, from the end of May, 1814, to 26th February, 1815, when he left for Cannes. Steamer from Piombino daily.

It is the Roman *Ilva*, about 18 miles long, and 3 to 10 broad, with several small bays, the best of which is that of Porto Ferrajo, which Napoleon compared to Tor Bay, when he saw it in 1815 from the deck of the Northumberland. The surface is hilly and bare, the highest point being Monte Capanne, 3,600 feet above the sea. Its rich iron mines at *Rio Marina* (Scotch Church here), which were worked by the Romans, are contained in a hill about 2 miles round, and 500 feet high, and yield 50 to 75 per cent of metal, the ore being smelted at Cecina, Follonica, &c., on the mainland. Here ancient bronze and stone implements, arrow heads, knives, and adzes were found, 1865.

Population, 21,755; of whom 5,064 are at *Porto Ferrajo*, the capital, guarded by forts Falcone and Stella, which Napoleon amused himself by strength-

ening. He also made a road across the island to Porte Longone (population, 1,200), which faces Tuscany. Napoleon was allowed to keep his title of Emperor; and Marie Louise that of Empress and Duchess of Parma; while the members of his family were styled Princes. But the island was so placed as to be favourable for intrigue, as subsequent events proved.

Elba is 30 miles from Bastia, in Corsica. The small islands around it are

*Capraja* (16 miles north-west); *Pianosa*, 10 miles south, to which Agrippa was banished by Augustus; *Formica*, 10 miles south of this; and *Monte Cristo*, 13 miles south-east of it, the scene of Alexander Dumas's novel of the same name.]

Returning to **Campiglia (Stat.)**, near the river Cornia, which descends from Monte Rotondo, with the town and its old castle on the left, we come to

**Follonica (Stat.)**, where the high road from Massa and Volterra falls in. Iron from Elba, about 18 miles distant, is smelted here, but only from December to May, on account of the malaria.

Massa, called *Massa Marittima* to distinguish it from *Massa Ducale*, is about 12 miles north-east, and has a population of 13,840, and a cathedral of the thirteenth century.

There are two roads from Follonica to Grosseto, one following the coast, the other striking inland. The distances along the coach route, are: Grilli, 13 miles; Grosseto, 13 miles; Fontebranda, 15 miles; Nunziatelli, 15 miles; Montalto, 14 miles; Corneto, 12 miles; Civita Vecchia, 12 miles. Taking the rail, the next place is

**Gavorrano (Stat.)**. Then across the Bruna to **Montepescali (Stat.)**, junction of a line from Siena, to

**Grosseto (Stat.)**, on the Ombrone, and the road to Siena (50 miles by coach). Here the rail from Siena comes in *via Asciano* and **Torrenieri** (Route 26). Grosseto (population, 7,211), the capital of the Maremma, is 8 miles from the sea. The site of *Rusellæ*, one of the twelve Etruscan cities, on the *Via Claudia*, is near this place.

Leaving Magliano on the left, the rail passes **Talamone (Stat.)**, near Talamone Point, then **Albegna (Stat.)** on the Albegna, and reaches

**Orbetello (Stat.)**. A small fortified town (population, 7,089), strikingly placed in the middle of a salt lake, near Monte Argentario, a hilly peninsula, the ancient *Mons Argentarius*, which separates it from the sea. Its highest point, *Tro Croci*, or *Three Crosses*, is 2,000 feet above sea level, and *Porto Ereole* is on the south side. About 8 miles west of it is the Island of *Giglio* (population, 1,900), the *Igitium* of the Romans; and 8 miles south of it is *Gianutri*, which they called *Dianum*.

Leaving Orbetello, the rail and road pass the site of *Cosa* and the remains of walls, and follow the borders of the salt lake of *Buano*, 8 miles long, close to the sea. Across the old Tuscan border, and into the former *Patrimony of St. Peter*, now annexed to the kingdom of Italy.

**Montalto (Stat.)** On the River *Flora*, the ancient *Forum Aurelii*, which had a Papal Custom House.

Up the river is *Volci* or *Volci*, a famous Etruscan town, which defied Rome, after the defeat of its allies, but was finally subdued 280 B.C., by the Consul *Commanius*. In 1828, upwards of 2,000 urns were discovered by the Prince of Canino, in its necropolis. In one tomb was the skeleton of a warrior, with a casque on his head and a child between his knees. *Musignano* and *Canino*, where these treasures were collected, are a little further inland, not far from *Toscanello*, or *Tuscanella*, another Etruscan city.

From Montalto the line passes

**Corneto (Stat.)**, close to *Tarquiniæ*, the seat of the proud *Tarquins*, of which there were traces down to the fourteenth century. Above 2,000 tombs have been opened in this neighbourhood, many of the contents of which are dispersed throughout Europe, but there is a good collection here at the Museo, and the Necropolis (fee, 5 *lr.*) is worth visiting. The objects found in some of the tombs are now at Rome. Hence (12 miles) to

### CIVITA VECCHIA (Stat.)

Chief port of the Roman province, from which the rail to Rome is continued. Population 11,938. *Hotels*: Orlando; Europa; both indifferent.

Refreshment room at the railway station, where breakfast, &c., can be had at moderate charges. An omnibus attends the station, outside the ramparts, to convey passengers to the town, 25 cents., carriage,  $\frac{1}{2}$  *lr.* to 1 *lr.* Boat hire, embarking or disembarking in the Harbour,  $\frac{1}{2}$  *lr.*, besides 1 *lr.* for baggage. All the steamers enter the harbour. Landing by sea, luggage for Rome should be *plombé* to save re-examination.

*Resident English Consul and American Consular Agent.*

*Conveyances*.—To Rome, by rail,  $1\frac{1}{2}$  hour; by coach, to Viterbo, 36 miles. By steamer, to Naples, 12 hours; Leghorn, 12 hours; Genoa, 24 hours; Marseilles, 36 hours.

Civita Vecchia is on the site of *Centum Cellæ*, on the *Via Aurelia*, which having been ruined by the Saracens, was restored under its present name, signifying Old Town. Its harbour, the ancient *Portus Trajanæ*, founded by Trajan, was created a free port by Clement XII. An armed schooner, which represented the whole Papal navy, was formerly stationed here. The inner harbour covers 5 acres. An Outer basin is formed by two moles—the *Becchiere* mole 900 feet long, and the *Quarantine* mole 480 feet, with a Breakwater of 1,050 feet across the mouth, carrying a Lighthouse. Fort Angelo is near the Arsenal. Sulphur and alum works at *Toifa*.

The French army landed here in 1819, and fought its way to Rome. The town was the seat of a cardinal-bishop, and a delegation; and has a Cathedral Church, an old castle near the police

office, a Museum of Etruscan and other antiquities, a fort designed by M. Angelo, and a large convict prison. The former Roman States, after the annexation of Umbria, the Marches, and Romagna, to the new kingdom of Italy, came to be restricted to the Patrimony of St. Peter, and the provinces of Viterbo, Sabina, and the Campagna; a space about 100 miles long, 40 broad, having Rome in the middle, and a population of 400,000 (instead of three millions). All this space, including Orvieto, Terni, and Rieti, with the City, is annexed to the kingdom of Italy.

From Civita Vecchia, by rail, to Rome, 45½ miles. The stations are as follows:—

Miles.	Miles.
Santa Marinella..... 6½	Maccarese ..... 29½
Santa Severa ..... 11½	Ponte Galera ..... 36½
Furbara ..... 14½	[Branch to Fiumicino.]
Palo ..... 20½	Magliana ..... 41½
Palidoro ..... 24½	Rome ..... 45½

The line for the first half of the distance runs near the flat coast and the Via Aurelia. "The interior is a succession of swelling hills and wide plains, desolate and poorly cultivated; with a few cabins and buffaloes, marked here and there by a dilapidated castle or a ruined mediæval fortress."

**Santa Marinella (Stat.)** The sea and the Alban Hills come into view. It has a castle on the site of *Puntum*.

**Santa Severa (Stat.)**, near an old castle, on the site of *Pyrgi*, a town pillaged by Dionysius, the tyrant. The Sasso Hills are on the left.

**Furbara (Stat.)** To the left is Cervetri, under a hill, the site of Agilla or *Cære*, an Etruscan city, where remains exist. It stands on a stream which runs down to *Ad Turre*, now Torre Flavia, on the coast. Towers on the shore, anciently erected for defence against the corsairs.

**Palo (Stat.)** A fishing village, near *Alatum*, on the sea, which existed down to the tenth century. From here there is a short line to the seaside resort of Ladispoli, whither the Romans repair in summer for bathing.

**Palidoro (Stat.)**, the centre of many Etruscan ruins. Here the Aurelian Way strikes off direct to Rome.

**Maccarese (Stat.)**, on the *Aro*, or *Arrone*, near a seat of the Rospigliosi family.

**Ponte Galera (Stat.)**, on a branch of the Tiber, where the Via Campana and the branch rail go off to *Porto* and *Fiumicino*, about 6 miles distant, near the site of *Portus Trajani*. The line here runs near the Tiber to

**Magliana (Stat.)** Here is a new bridge over the Tiber. After this, the new Church of St. Paolo fuori le Mura and the Alban Hills appear, and the line terminates near the Baths of Diocletian, in the city of

*Rome (Route 22.)*

## ROUTE 28.

Florence, to Empoli, Siena, Asciano, Chiusi, Ficulle, Orvieto, Bolsena, and Rome.

### FLORENCE (Stat.),

The ancient *Florentia*, called *Firenze* by the Italians, and styled the "Flower of all cities, and the city of all flowers." The flower which figures in the city arms is a *giglio*, or lily; also seen impressed on the gold *scorin*, or *scorino*, which was coined here. The great white iris is the true *fiordilisa* (fleur-de-lis), which figures on the compass card. Population (1891), 190,000, including environs.

#### Hotels:—

Hotel d'Italie.

Grand Hotel de la Ville, comfortable and well situated; lift.

Grand Hotel New York, Lung' Arno, a first-rate house.

Grand Hotel de Milan, 12, Rue de Cerretani, close to Cathedral, and near the Station.

Hotel Royal de la Grande Bretagne.

Hotel de l'Arno.

Grand Hotel Continental de la Paix, Lung' Arno Nuovo, excellent first-class hotel.

Hotel Porta Rossa, very good. The proprietor, Mr. Bassetti, speaks English.

Hotel Vittoria, great comfort, beautiful gardens.

Grand Hotel de Russie, well situated on Piazza Manin and Lung' Arno.

Hotel Minerva; Hotel Ielvetia; Hotel et Pension du Sud.

Grand Hotel Royal de la Paix; Washington; Pension Suisse; d'Italia.

Hotel et Pension des Iles Britanniques, Rue de la Scala.

Hotel de Rome, 8, Piazza Marie Novella.

Pension Bellini, 22, Lung' Arno Nuovo.

Pension Pochat.

Pension Girard, 5, Via Montebello, Palazzo Levi.

Hotel Monte-Bello, Via Curtatone.

Hotel Victoria; Hotel Cavour.

Hotel Royal de l'Arno; Hotel de Londres.

Hotel de l'Arno, in Lung' Arno; Hotel Monaco.

Hotel and Pension Couronne d'Angleterre.

Grand Hotel et Pension Anglo-Américain.

**Restaurants:** Des Etrangers and Braserie, Place Manin, close to the Hotel de Russie, de la Ville, and de la Paix; Della Patria, D'Italia, Doney, Etruria, &c.; Della Luna or Rossini, near Palazzo Vecchio.

**Caffés:** Doney; d'Italia; Elvetico, &c.

**Apartments:** chiefly on Lung' Arno Acciajoil, opposite Palace Pitti; between Borgognisanti and the Caselne; and Piazzas d'Azeglio and dell'Indipendenza.

**Pension.** at Mad. Brunetti's, 20, Via Nazionale.

**Bankers:** Messrs. Haskard and Son, 3, Piazza S. Gaetano (Palazzo Antinori).

**Post Office**, at the Uffizi. **Telegraph:** 12, Via del Proconsolo.

**Resident English and American Consuls.**

the Maglio quarter, and along Arno Guicciardini. along the hills outside

lome, the Senate was in office of Archives in the Chamber of Deputies in the Palazzo Vecchio. in the Riccardi Palace. scopal Seminary. These municipal and other uses.

Arno in the midst of a beauty and fertility, and the fourteenth century, square, and are pierced on six principal roads. side the walls. On the stretches to the foot of out 15 miles, and rising height of 3,200 feet at east is Fiesole, on a hill, all round, with gardens

The Boboli Gardens and slope of another hill, to silent points of view for of the plan of the city at distance are the blue crested with old cities, in the times of the early it than Rome. Beneath it with its noble buildings. ch of Santa Croce, the fence; more to the left l's of Florence, with its ampanile, and the roof ll more to the left, the d that of Santa Maria to Arno flowing towards Fordsworth. The Boboli Sunday and Thursday Jews are obtained from atory, Villa Mozzi, and

ended far beyond the alla, which are now ades. The oldest part th bank of the Arno, l. Here narrow streets, e buildings or towers as, built in a half-millie the name of Florenturbulent old days of pular and aristocratic r power used to fight om palace to palace.

170 Churches and uprosses are painted on a "dirt and the devil." blocks of pietra forte & Florence.

the new capital, it has become fuller than old days have risen, new hotels have been and the traffic has greatly increased. New

The former Walls, called il primo Cerchio (the gates only remain), were constructed in 1384-17 so as to include the Oltr' Arno, on the west side





*English Church Service* in the new English Church, in Via La Marmora, behind San Marco.

*Presbyterian Service*, Lung' Arno Guicciardini. *Anglo-Catholic Church*; *Vaudais Church*; *American Episcopal and American Union Churches*.

*Resident English and American Physicians*.

*Pharmacy, drugs*.—H. Roberts & Co., Pharmacy of the British Legation, 17, Via Tornabuoni. See Advt.

For other particulars, see *Bradshaw's Continental Guide*, monthly.

*Conveyances*.—Railroad to Leghorn and to Siena, Rome, Genoa, Bologna, &c. To Pistoja (Route 23) Steamers from Leghorn to Genoa and Marseilles, Civita Vecchia, and Naples. (See *Bradshaw's Continental Guide*).

The railway station is in the town. Cabs to the hotels, 1 lira. Carriage, by time, first half-hour 1 lira 50c.; afterwards 70c. By the course, 80c.

*Tram*.—To Prato and Poggio.

*Chief Objects of Notice*.—Ponte Vecchio, Piazza Granduca, S. Annunziata, Carmine Church, Santa Croce, Duomo, Campanile, Baptistery, S. Lorenzo, S. Marco, Santa Maria Novella, Or S. Michele, S. Spirito, Palazzo Vecchio, Florence Gallery (Venus de' Medici, &c.), Pitti Gallery, Academy, M. Angelo's House, Dante's House.

Some of the *Painters* of the Tuscan or Florentine school, including those of Pisa and Siena. 18th century:—Margaritone d'Arezzo, Guido, Giunta da Pisa, Cimabue, Duccio di Buoninsegna. 14th century:—Giotto, T. Gaddi, Giotto, A. Gaddi, A. Orcagna, S. Aretino, S. Memmi. 15th century:—Fra G. Angelico, P. Uccello, Masaccio, Fra Filippo Lippi, B. Gozzoli, Pollajuolo, D. Ghirlandajo, C. Rosselli, S. Botticelli, L. da Vinci, Filippino Lippi, L. di Credi, P. di Cosimo, Fra Bartolommeo, A. Verrocchio. 16th century:—Abbertinelli, M. Angelo, B. Peruzzi, A. del Sarto, J. Pacchiarotto, J. da Pontorno, A. Bronzino, Salvati. 17th century:—C. Allori and C. Dolci.

*Sculptors*.—13th century:—Niccolò da Pisa. 14th century:—A. da Pisa, J. della Quercia. 15th century:—L. Ghiberti, Donatello, L. della Robbia, G. da Pisa, M. Michelozzi, D. da Settignano, Mino da Fiesole, B. da Majano, A. del Pollajuolo, A. Verrocchio, M. Angelo, B. Bandinelli, Monteleone, Montelupo, Triboli. 16th century:—B. Cellini, Sansovino, Ammannati, G. da Bologna, P. di Francavilla, P. Tacca.

*Architects*.—13th century:—A. di Lapo. 14th century:—Giotto, A. Orcagna. 15th century:—P. da Pisa, Brunelleschi, M. Michelozzi, B. da Majano, Cronaca, L. Battista Alberti, A. da Sangallo.

FLORENCE, some time the capital of Italy, after the transfer from Turin, is the head of a province of 2,241 square miles, and the seat of an archbishop. Till the events of 1859, it was the seat of the Grand Duke of Tuscany, under the protection of Austria, now absorbed in the kingdom of Italy.

At the time the city was temporarily chosen to be the new capital, it has become fuller than ever; lodgings have risen, new hotels have been opened, and the traffic has greatly increased. New

houses have sprung up in the Magillo quarter, and on the embankment in Lung' Arno Guicciardini. The Colli Promenade runs along the hills outside the city.

Before the removal to Rome, the Senate was in the Medici Theatre and Office of Archives in the east wing of the Uffizi. The Chamber of Deputies and the Foreign Office, in the Palazzo Vecchio. Interior, or Home Office, in the Riccardi Palace. War Office, in the Archiepiscopal Seminary. These are now given up again to municipal and other uses.

It stands on the yellow *Arno* in the midst of a basin celebrated for its beauty and fertility, and is surrounded by walls of the fourteenth century, which form an irregular square, and are pierced with eight gates, opening on six principal roads. The public gardens are outside the walls. On the north, a cultivated plain stretches to the foot of the Apennines, distant about 15 miles, and rising ridge over ridge to the height of 3,200 feet at Monte Morello. To the north-east is Fiesole, on a hill, crowned, like the environs all round, with gardens and villas, besides a church. The *Boboli Gardens* and the Belvedere are on the slope of another hill, to the south. These are excellent points of view for getting a general notion of the plan of the city and neighbourhood. "In the distance are the blue ridges of the Apennines, crested with old cities, such as Fæssula, dating from the times of the early Etruscans, and more ancient than Rome. Beneath lies the city of Florence, with its noble buildings. On our right is the Church of Santa Croce, the Westminster Abbey of Florence; more to the left is the Duomo, the St. Paul's of Florence, with its glorious cupola and lofty campanile, and the roof of the Baptistery; and still more to the left, the Church of S. Lorenzo, and that of Santa Maria Novella; and the Vale of the Arno flowing towards the Mediterranean."—*Dr. Wordsworth*. The Boboli Gardens are open free on Sunday and Thursday afternoons. More distant views are obtained from S. Miniato, Arcetri Observatory, Villa Mozzi, and Bello Sguardo Villa.

The city has now extended far beyond the limits of the former walls, which are now mostly replaced by promenades. The oldest part of the city lies on the north bank of the Arno, between it and the cathedral. Here narrow streets, old houses, and solid stone buildings or towers predominate. These towers, built in a half-military style, which has obtained the name of Florentine, were fortified in the turbulent old days of the republic, when the popular and aristocratic parties in their struggle for power used to fight from tower to tower and from palace to palace.

Florence contains about 170 Churches and upwards of 12,000 houses. Crosses are painted on them, to protect them from "dirt and the devil." The streets are flagged with blocks of *pietra forte* from the hills to the south of Florence.

The former Walls, called *il primo Cerchio* (the gates only remain), were constructed in 1284-1287, so as to include the Old Arno, on the west side of

the river, and the secondo Cerchio, *i.e.* the ancient walls of 1087, the extremities of which were at Ponte alle Grazie and Ponte alla Carraja. The banks of the river, which is muddy and shallow, except at the floods, are lined with quays called the Lungo d'Arno or *Lung' Arno*, stretching up and down as far as the walls. Those between the Carraja Bridge and the handsome new Cascone quarter, towards the junction of the Mugnone, are a favourite promenade.

**Bridges.**—There are six bridges, including two wire suspension bridges above and below the city. *Ponte alle Grazie*, or Ponto di Rubaconte, the oldest and southernmost bridge, was built 1257, so solidly as to have resisted the floods which have undermined the others. It has some small houses on the piers, and the houses between it and Ponte Vecchio are ancient. \**Ponte Vecchio*, rebuilt 1345 by T. Gaddi, is lined with small jewellers' shops and houses, over which runs Vasari's gallery, forming a communication between the Pitti Palace and the Uffizi and Palazzo Vecchio. *Ponte Santa Trinità*, built by B. Ammannati, 1559, is the best of all, on three elliptic arches, one of which is 90 feet span. *Ponte alla Carraja*, rebuilt 1334 by Fra Braccetti, and restored 1557 by Ammannati. Below this is one of the wire Suspension Bridges connecting the Cascone with the opposite bank, near Piazza le Vittorie Emanuele.

Water is supplied by pump wells, by Artesian wells in the Santa Maria Novella and S. Marco squares, and by fountains in Santa Croce, &c., fed by an aqueduct from Montezzi, near Fiesole.

Time is still reckoned by some old clocks up to 24 hours, beginning at Ave Maria or sundown (about 6 p.m.)

**Gates.**—The gates are tower-like structures, pierced by an archway, and connected by broad Boulevards, or Viale, named after the reigning house, as Viale Vit.-Em., Viale Umberto, &c.

*Porta S. Gallo*, so called from a convent which stood here, is on the Bologna Road. Here is a triumphal arch to the Emperor Francis I., built 1739 by a Lorraine architect, with a fresco by Ghirlandajo.

*Porta Pinti*, towards Fiesole, with some early frescoes by B. Daddi. Near the Protestant Cemetery. *Porta alla Croce*, on the Casentino Road. Madonna by Ghirlandajo.

*Porta S. Niccolò*, with an old tower, built 1324-7, and *Porta S. Miniato*, are across the river, on the south side. The drive from here to Porta Romana, round the Viale delle Colli, is worth taking.

*Porta S. Giorgio*, near the Belvedere Fort, or Fortezza di S. Giorgio, but shut up.

*Porta Romana*, built 1327, on the Poggio Road, near the Boboli Gardens. In an old house near this, Mrs. E. Browning, the poetess, lived and died.

*Porta S. Frediano*, on the Pisa Road, near the Jews' Cemetery. *Porta al Prato*, built 1284, near the Cascone and railway stations. Fresco by Ghirlandajo. *Porta Nuova*, near Pistoja Station and the *Fortezza da Basso*, or di S. Giovanni Battista.

**Open Places, or Piazzi.**—The most important and interesting is the \**Piazza della Signoria*, or *Piazza Granduca*, the central point of Florence, surrounded with ancient buildings and works of art, &c. On the south side is the Palazzo Vecchio and its high tower, with the statue of Cosimo I., and the Neptune fountain. Here were (pro tem) the Chamber of Deputies and the Foreign Office. Facing this, the Uguccone Palace and the *Post Office*. On the south side, the Loggia de' Lanzi and its groups of statuary. Close to it are the *Uffizi* or Florence Gallery, with its gems of (pro tem) the Podestà, and the Vecchio and Nuovo markets for fruit, straw-plait, flowers, &c.

*Piazza del Duomo*, in which are the cathedral, the campanile, and baptistery; with the statues of Arnolfo and Brunelleschi, and Dante's Stone. The western prolongation of this piazza is called the Piazza S. Giovanni.

*Piazza di Santa Maria Novella*, near that church and the Pistoja Station. It has two obelisks resting on tortoises in the middle, and an arcade on stone pillars on one side. Here the races of St. John's Eve formerly took place. The Piazza Vecchia is on the east side.

*Piazza di S. Lorenzo*, facing that church.

*Piazza Maria Antonia*, near the Fortezza S. Giovanni Battista; a modern square, the largest and most regular in Florence, now called the *Piazza dell'Indipendenza*.

*Piazza di S. Marco*, with a statue of General Fanti.

*Piazza M. Angelo*, a beautiful drive outside the Oltarno, with a cast of the great sculptor's "David" on it. *Piazza Cavour*, with a triumphal arch.

*Piazza dell'Annunziata*, in the north-east, near the Gherardesca Garden, is surrounded by loggie or double arcades, on Corinthian columns. Facing the church is the Spedale degli Innocenti, or Foundling Hospital, by Brunelleschi. Here is G. da Bologna's equestrian statue of Ferdinand I., and bronze fountains.

*Piazza di Santa Croce*, facing that church, and surrounded by old houses, decorated with frescoes. Here is Pazzi's statue of Dante.

*Piazza Manin*, on the Lungarno Nuova, with a statue of Goldoni, the poet.

*Piazza del Grano*, or *Loggia del Grano*; an Arcade, by S. Tirati, 1619. *Piazza di Santa Trinità*, near the Trinità Bridge. It has a granite pillar from the Baths of Caracalla, the gift of Pius IV. to Cosimo I., surmounted by dei Taddi's porphyry Justice, with bronze drapery.

*Piazza Pitti*, on the south side of the Arno, faces the Pitti Palace. *Piazza S. Spirito* and *Piazza del Carmine* are on the same side of the river.

**Churches.**—1. The \**Duomo*, or *Cathedral of Santa Maria del Fiore*, that is, of the Flower, or Red Lily, which figures in the city arms, and corresponds with its name. It was designed by the republic to be the largest and most sumptuous building that could be invented, in order that it might correspond with a "very great heart," because originating in the mind of most of the citizens united together in one will (di tutte cor-

rispondente ad un cuore che vien fatto grandissimo, perchè composto dall' animo di più cittadini uniti insieme in un sol volere). Begun 1298, by Arnolfo di Lapo, pupil of Cimabue, and continued 1332, by Giotto, who built a fine marble front, which was demolished 1586 by the Medici. Ser Filippo Brunelleschi, a native of the city, finished the church, and was the author of the great Dome, which M. Angelo used to look at with unbounded admiration, and say it could never be surpassed, and which is only excelled by his own at St. Peter's.

The walls are cased with a thin veneer of black and white marble, and adorned inside and out with many statues. Length, 500 feet, by 310 feet through the transept: width of the nave, 128 feet, and height, 153 feet. There are three great doors in front, and two on each side, all richly carved. Among the Madonnas on the front is the Madonna del Fiore, by Giovanni di Pisa, with Ghirlandajo's mosaic of the Assumption. A new *façade*, by De Fabris, was completed in 1887. G. Gaddi's mosaic of the Coronation of the Virgin is over the middle door within the church.

The interior is of dark mottled stone, with a variegated marble pavement, inlaid with lilies in red, black, and white marble, designed by F. di San Gallo (in the nave), and M. Angelo (round the choir). It is lit by narrow stained windows, by a Lubeck artist, 1434, from designs by Ghiberti and Donatello. This produces a dim religious light, which becomes almost darkness under the closed dome. The vast nave is flanked by four great pointed arches on each side of the middle aisle (55 feet wide), which are carved with armorial bearings. The windows of the side aisles are small, and those of the clerestory are mere circular holes, and the vaults are ill-shaped. The walls are not painted, and look cold and gloomy. The choir is octagonal, enclosed by an Ionic colonnade, and corresponds in shape with the Dome above, which is also eight-sided, and double-cased (one dome within another). Its interior is painted with frescoes, by Vasari and F. Zuccaro. It is 140 feet diameter inside and 100 feet high.

From the pavement to the top of the cross is 350 feet. There is a hole in the top through which the sun shining in line with a mark on the pavement of the north transept, shows the direction of the meridian, first traced in 1468 by Toscanelli. In the choir, finished 1668, are bas-reliefs by Bandinelli and his pupils. Behind the high altar is a *Pieta*, the last work (unfinished) of M. Angelo.

Among the monuments are the following:—Giotto, the painter, with a portrait bust by Majano. Brunelleschi, with a bust, and epitaph by Marzapini, "Poet and Secretary of the Republic;" which tells the visitor to look at the cupola, to judge of the great architect's genius—something like the "circumspect" at St. Paul's. Ticino, the friend of Lorenzo de' Medici; that Lorenzo who on 26th May, 1478, when his brother Giuliano was killed at the high altar by the Pazzi, escaped death by flying into the old sacristy. Portrait of Dante, by Michelino, near the choir in the north

aisle, placed there by decree of the republic, 1465. Near this is a bust of Arnolfo di Lapo, the architect; then a fresco of Sir John Hawkwood, or Johanne Acutus, as he is styled, an Essex man and soldier of fortune, who died 1393. He is called Aucud, Auchovod, Aguto, in the current histories.

In the five chapels round the tribune are statues by Bandinelli, Rovezzano, and other early sculptors. The door of the sacristy near it is by L. della Robbia. These chapels, with their pictures and other relics, are contained in the three east apses which surround the base of the dome.

On Easter Eve the church is crowded with farmers, to watch the motion of an artificial dove, which at the Gloria in Excelsis glides along the nave on a rope, sets fire to a combustible car (provided by the Pazzi family) in the street, and then flies whizzing back. All the hopes of the pious farmers for the harvest are fixed on the safe return of this dove to the altar; according to the saying "Quando va bene la columbina, va bene il Fiorentino."

At the corner of the principal entrance is Giotto's \**Campanile*, or detached belfry, begun 1334, and finished by T. Gaddi; a light and elegant tower, 42 feet square, relieved by octagonal projections at the corner; covered like the church with slices of variegated marbles, and adorned with fifty-four bas-reliefs and sixteen statues. It is in four storeys (lighted by windows) 290 feet high, and was to have carried a spire which would have made it 90 feet higher; the reliefs, of Bible subjects, being in the groundstorey. It is ascended by 415 steps. It is adorned with statues of Evangelists, Prophets, Patriarchs, and Sibyls, with series of bas-reliefs, the whole by Donatello, Niccolò d'Arezzo, Giotto, A. Pisano, and L. della Robbia. They say here a thing is as "beautiful as the Campanile." Macchiavelli relates that when its six bells sounded at mid-day, they would bring together 135,000 armed men in the course of a few hours. Facing the church and campanile is the Battistero, or

\**Baptistery*, on the site of a Temple of Mars, in which all the children of the city are christened, the water being blessed by the archbishop twice a year. It is an octagonal building of the thirteenth century, 108 feet diameter, rebuilt by A. de Lapo, on the site of what was at first the Cathedral, founded in the sixth century by the Lombards. It is cased inside with marble, with a low dome, on sixteen granite pillars from the older structure, and lined with mosaics, by A. Taffi, and other artists. The three beautiful bronze *Doors* are covered with reliefs of the History of St. John the Baptist, and other scriptural subjects; one by Andrea di Pisa, 1330, the other two by Ghiberti (1410-24), which M. Angelo said ought to be the Gates of Paradise. At the middle door are two columns of porphyry given by the Pisans to Florence, for protecting Pisa, in 1117, while its citizens were employed in the conquest of Major. Close by this was seen, until lately, a tree brought away in 1361, by the Florentines.

their final triumph over Pisa; namely, part of an iron chain, with which the Pisans used to block up their harbour. This, like the one carried off by the Genoese, has been returned to the Pisans, in token of a more brotherly state of things in Italy. There is a St. John the Baptist over the altar, with some bas-reliefs on the railings. On the black and white floor is a mosaic of the sun and zodiac, by S. Strozzi, the astrologer; with a sentence, "En giro torte Sol ciclos et rotor igne," which reads the same both ways, and signifies the "sun drives on oblique his fiery car."

In front of the Baptistery is a pillar erected in 1330, to commemorate a miracle which accompanied the removal of the relics of Bishop Zanobi. Behind it is the Bigallo Orphan Hospital, of the fourteenth century. On the north side of the Duomo are Pampaloni's statues of Arnolfo di Lapo and Brunelleschi; the latter looking up at his church. Near these, a Stone called the "*Sasso di Dante*," on which the poet used to sit, is built into the wall of a house. The large open Piazza near the Cathedral presents an especially gay scene on any of the chief festivals.

To the west of the Baptistery is the Archbishop's Palace. On the south side of the Campanile is the Oratory of the Brothers of the Misericordia, who perform their pious functions in robes having cowls with apertures for the eyes only.

2. \***Santa Croce**, belonging to the Black Friars, is the Pantheon of Florence, the "holy precincts" in which Galileo, M. Angelo, Machiavelli, and Alfieri are buried.

"Here repose  
Angelo's, Alfieri's bones, and his  
The starry Galileo's, with his woes;

Here Machiavelli's earth returned to whence it rose."—*Byron*.

Begun, 1294, in the Germano-Tuscan style, by Arnolfo, and restored by Vasari, except the new façade, the first stone of which was laid by Pio Nono, 22nd August, 1857. The last is from Cronaca's designs; and was mostly done at the cost of an English resident. The Church is 490 feet long. Many marble slabs are in the pavement, and some ancient frescoes are at the east end. On the portal is Donatello's bronze statue of St. Louis, of Toulouse. Stained rose window, over the central door, by Ghiberti. In the

*Second*, or *Buonarrotti Chapel*, on the right—Monument of *M. Angelo*, with his portrait looking towards the dome, and statues of Painting, Sculpture, and Architecture. Vasari's Crucifixion. Monument of *Banzì*, author of the History of Painting. Then follows Ricci's monument of *Dante*, with figures of Italy and poetry. His body lies at Ravenna. Monument of *Alfieri*, by Canova, at the cost of the Countess of Albany. Monument of *Machiavelli*, by J. Spinazzi, erected at the cost of *Lord Cowper*, in 1787. Castagno's monument of the *Caracanti*; and Donatello's Annunciation. *Rossellino's* monument of *Leonardo Bruni*, the *statesman*. *Rossini's* remains, transferred hither *via Paris*, 1857, will be covered by a monument.

Going on round the transepts are the following chapels:—

*Chapel of the Sacrament*.—Santarelli's monument of the Countess of Albany (died 1824), widow of Charles Stuart. Vasari's Last Supper. L. della Robbia's statues of St. Bernardino and St. Dominic. *Baroncelli* or *Giugni Chapel*.—Frescoes by T. Gaddi. Bandinelli's Pietà.

*Medici Chapel*.—\*Giotto's Madonna Incononata.

*Rinuccini Chapel*.—Sacristy, and Velluti Chapel. Frescoes by A. Gaddi, and others of the school.

*Bonaparte Chapel*.—Monuments of the wife and daughter ("Charlotte B. digne de son nom") of Joseph Bonaparte, whose monument also is here, but his remains are in the crypt.

*Peruzzi Chapel*.—Del Sarto's altar-piece of the Virgin and Saints. \*Giotto's fine frescoes.

*Bardi Chapel* (next to the high altar)—Bronze inscription to the Florentine citizens, "who laid down their lives for Italy, at Curtatone and Montanara, 29th May, 1848." (See Route 18.) \*Giotto's grand frescoes.

Behind the high altar are A. Gaddi's frescoes and stained windows.

In the *Sacristy*—frescoes, ancient missals, and fine cabinets.

Among the Chapels, on the left of the altar, are the

*Ricasoli Chapel*, belonging to Baron Ricasoli. Paintings by Sabattelli.

*Fulci Chapel*.—B. Daddi's frescoes.

*St. Silvestro Chapel*.—Giottino's frescoes. Monument of B. de Bardi.

*Niccolini Chapel*.—Bronzini's Coronation of the Virgin. Figures of the Virtues and Sibyls.

*St. Ludovico Chapel*.—Donatello's Crucifix. Monuments of the Bardi.

*Borghese* or *Salviati Chapel*.—Countess Czartoryski's Monument, by Bartollini.

Among the latest memorials are those dedicated to N. Tommaseo, the friend of Manin, the defender of Venice and Carlo Botta, the historian.

On the left of the nave are—Monuments of Cocchi, the philosopher, and R. Morghen, the artist; Vasari's Descent of the Holy Ghost; Bartolini's monument of Fossombroni; Vasari's Unbelief of St. Thomas; Ricci's monument of Signorini; Foggini's monument of Galileo, with his bust, carved in 1787. His remains were left in unconsecrated ground for more than a century. Da Settegnano's monument of Marsuppini, in the fifteenth century style. Monument of Filicaja, the poet, author of "Italia! oh Italia! thou so crowned!" and other fine sonnets; Bronzini's Descent from the Cross. The marble pulpit is carved with Majano's bas-reliefs.

In the cloisters adjoining are the Pazzi Chapel, by Brunelleschi, with the Four Evangelists and Twelve Apostles. L. della Robbia's terra cottas; and some frescoes by the Giotto school; including T. Gaddi's Last Supper, in the refectory.

Near the Santa Croce are the Piazza and houses of the Peruzzi, on the site of a Roman amphitheatre.

Of other churches the following are the most remarkable:—

3. *St. Ambrogio*, near Porta alla Croce. Here are—C. Roselli's Translation of the Miraculous Chalice. Tomb of A. Verrocchio. Canopy, by Mino da Fiesole.

4. *\*Santissima Annunziata*, at the end of Via dei Servi, founded in the thirteenth century, by a brotherhood called the Servi, or Servants of the Madonna, the colonnaded court or atrium in front being at the cost of the Pucci family. At the circular east end are several richly-decorated chapels. It contains a series of twelve beautiful *Frescoes*, chiefly by Del Sarto, which rank among the most excellent of his works, for which he was styled "*Andrea senza errori*," or, faultless Andrew. They were engraved in 1832-38, by Alchiari. His celebrated Madonna del Sacco, rather faded, in the Servi Cloister, is so called because St. Joseph leans on a sack. Within are the following chapels:—

*Annunziata Chapel*.—A fresco of the Virgin (thirteenth century), believed to be a miraculous picture done by angels. Head of Christ, by Del Sarto, at the silver altar.

*Romoli Chapel*.—P. Perugino's Madonna Enthroned.

*Vergine del Soccorso Chapel*.—G. da Bologna's crucifix and bas-reliefs.

*Bandinelli Chapel*.—Bandinelli's marble Pietà, with his own portrait, as Nicodemus.

*Medici Chapel*.—S. Donatello's tomb of Orlando de' Medici. S. Gallo's tomb of A. Marci-Medici is at the tribune.

*St. Lucia Chapel*.—Works by Fra Angelico, A. Allori, Vasari, &c. The *Pucci Chapel* contains a St. Sebastian, only shown by special permission.

5. *SS. Apostoli*, near Ponte Vecchio, across the Arno, is a half-Lombard church, on the site of one founded by Charlemagne and his peers. It has some old frescoes.

6. *La Badia*, in Via Proconsolo, near the Piazza Granduca, rebuilt 1626, in the shape of a Greek cross, for the Benedictines. Its tall campanile was built by Arnolfo. It contains a marble Madonna (over the door), and B. Guigni's tomb, by Mino da Fiesole; tomb of J. Pandolfini, by Majano; the Assumption, by Vasari; Fra Lippi's Madonna and Angels, in the Bianco Chapel. In the corridor are some early frescoes of the history of St. Benedict, said to be by Masaccio and Bronzino.

7. *\*Carmine* or Carmelite Church and Convent, rebuilt 1771, after a fire which destroyed the whole except the *Brancacci Chapel*, which contains a series of twelve frescoes, by three masters of the fifteenth century, of great value in the history of modern paintings. They were commenced by Masolino da Panicale, continued, 1425-27, by his pupil, Masaccio (*i.e.*, dirty Tom, his real name being *Tommaso Gaudi*), and finished by Filippino Lippi.

The subjects of the *\*Frescoes*, beginning on the left wall of the chapel, are as follows:—Masaccio: Expulsion of Adam and Eve. Lippi: St. Paul Visiting St. Peter in Prison. Masaccio: Christ and the Tribute Money. The last of the Apostles is a portrait of the painter. Lippi: Restoring a Young Man to Life, begun by Masaccio. Lippi: \*St. Peter Preaching before Nero. Masaccio: Sick Cured by the Apostle's Shadow (portrait of Masolino to the right of St. Peter). Masaccio: St. Peter Baptising; and St. Peter Giving Alms. Masolino: St. Peter Curing the Lame Man, and Recovering Petronilla. Lippi: Crucifixion of St. Peter, and Simon Magus (portrait in the right corner). Masolino: Adam and Eve in Paradise. Lippi: St. Peter Delivered from Prison. Notice also, Rovizano's tomb of P. Soderini, perpetual Gonfaloniere, in 1502; a Madonna, by a Greek artist; Sarcophagus of St. Andrea Corsini, in the Corsini Chapel; Ghirlandajo's Holy Supper, and other frescoes, in the refectory.

8. *Certosa*, or the Cemetery Church, has some old tombs, and pictures of the school of Giotto.

9. *S. Felice*, corner of Via Romano, Fra Angelico's altar-piece; with a Christ and Peter Walking on the Sea, by M. and R. Ghirlandajo; and another altar-piece, by S. Rosa.

10. *Santa Felicità*, near Ponte Vecchio, an ancient church, restored in 1788. Madonna by Taddeo Gaddi. In the Capponi Chapel is a Descent from the Cross, by Pontorno; who, with Bronzino, painted the Evangelists, in the vault.

11. *S. Firenze*, built 1645, and dedicated to St. Philip Neri. Some ancient altar-pieces of the fourteenth century are seen here.

12. *S. Girolamo* (St. Jerome), built 1515, has R. Ghirlandajo's St. Jerome doing Penance.

13. *S. Jacopo tra Fossi* (beyond the fortifications)—In the Morelli Chapel is Del Sarto's Noli me tangere, his oldest work in oil.

14. *S. Leonardo's Church*, at Porta S. Giorgio. Pulpit reliefs of twelfth century.

15. *\*S. Lorenzo*, in Piazza di S. Lorenzo, a brick building, begun 1425, by Brunelleschi, to contain the Medici monuments, on the site of one consecrated 393, by St. Ambrose (the friend of Zeno-bius, its bishop), and burnt 1423. It is of brick, cross-shaped, 260 feet long and 171 through the transepts, with three aisles, but wanting a façade, for which M. Angelo left designs. The following chapels are the most remarkable:—

*Cappella degli Opera*.—F. Lippi's Annunciation and a pradella; near which are A. Bronzino's fresco of the Martyrdom of S. Lorenzo, and two pulpits, by Donatello, with reliefs of the Life of Christ, and his four saints, in stucco. At the high altar a Crucifix, by B. Cellini; fronting this a slab, marked "*Pater Patriæ*," to Cosimo or Cosmo de' Medici (1464).

*Old Sacristy*.—Donatello's carved Evangelists and his tomb of Giovanni de' Medici (1428), the father of Cosimo and founder of the church. Verrocchio's tomb of Piero, and Giovanni Medici (1472). R. del Garbo's Birth of Christ

*New Sacristy or Depositi Chapel*, constructed by M. Angelo, 1525-81. It contains his famous *Statues* of Giuliano de' Medici, Duke de Nemours, brother of Leo X., and of Lorenzo, Duc d' Urbino, the father of Catherine; the casts of which are in the mediæval court of the Crystal Palace. With the former are the figures of Night and Day; and with the latter those of Morning and Evening. Also, an unfinished Madonna, by M. Angelo, attended by two saints—S. Damiano (by Montelupo) and S. Cosimo (by Montorsoli). Several niches are empty.

\**Medici or Principi Chapel*, founded by Ferdinand I., 1604, is behind the choir, and is a splendid octagon mausoleum covered with rich marbles, jasper, agate, giallo antico, and other precious stones, in the Florentine style, as practised at the government mosaic factory; small minute pieces being laid together in imitation of paintings, coats of arms, flowers, and other ornaments, with the nicest effects of shade and colour. It forms "the richest crust of ornament that ever was lavished on so large a surface." Here are G. da Bologna's statue of Ferdinand I., the founder, and P. Tacca's Cosimo II. Benvenuti's frescoes in the cupola are a late addition.

The cloister of the convent leads to the *Biblioteca Laurenziana*, founded by the Medici family. Open daily. It was erected by M. Angelo and Vasari, and contains about 16,000 MSS., many being almost of priceless value (see p. 133).

Facing the church of S. Lorenzo is Bandinelli's statue of Cosimo I.'s father, Giovanni, which used to stand in the Palazzo Vecchio.

16. *Santa Lucia Church*.—D. Ghirlandajo's Birth of Christ, at the high altar.

17. *Santa Lucia de' Magnoli*.—Terra cotta, by L. della Robbia; Fra Filippo Lippi's Annunciation.

18. \**S. Marco Church*, in the Piazza di S. Marco, near the Cathedral, attached to a Dominican Convent, now untenanted, of which Savonarola, the reformer, and Fra Angelico and Fra Bartolommeo, were brothers (fratelli). Begun 1436-7, by Michelozzo, and the front completed by Fra Pronti, 1777. Over it is Giotto's Crucifix, on a gold ground. In the choir, an illuminated missal by Fra Benedetto (the brother of Angelico), and a psalter, by Fra Eustachio (1505). In the

*Antonino Chapel*, by G. di Bologna, 1588, are seven statues of S. Antonino, S. Thomas, S. Dominic, &c., by G. di Bologna and Francavilla; three Angels, by Portigliani; pictures by Bronzino.

*Chapel of the Sacrament*, by Silvani (1678). Paintings by Passignano, S. di Tito, &c. Near this, a Virgin and Saints, by Fra Bartolommeo.

*Cappella Ricci*.—Ancient mosaic of the Madonna and Saints, of the eighteenth century, brought from old St. Peter's at Rome. There are also monuments of Pico della Mirandola (a sort of *Admirable Crichton*), G. Benevieni and A. Pollaiuolo, or Pollaiuolo (1404).

The cloisters, chapter-house, corridors, &c., of this convent, now *Museo S. Marco*, contain

frescoes by Poccetti, Gherardini, &c., but especially the works of Fra Giovanni da Fiesole, or *Fra Angelico* as he is called, the earliest of the fifteenth century artists of the Florentine school. They occupied him about nine years (1436-45), and he always began with prayer. The subjects are generally illustrative of the sufferings and death of Christ, and the acts of S. Dominic and other saints. In the small refectory is \*D. Ghirlandajo's Last Supper. From this convent, Savonarola and two others, were taken and burnt in the Piazza Granduca, 23rd May, 1498. He is described as "Apostolicus" in the inscription in his cell. Bishop Ricci was confined here before his recantation.

19. *Santa Maria Maddalena dei Pazzi*, in Via di Pinti. Built by Brunelleschi and G. da Sangallo, who added the clock-tower, 1479. Over the front is Poccetti's fresco of S. M. Magdalene. It contains S. di Tito's Christ in the Garden; Pontorno's Madonna and Saints; Cos. Rosselli Coronation of the Virgin; and in the Chapter House, Perugino's \*Devotion of the Cross, visible daily, 12 to 4, fee 25c.

20. *Santa Maria Maggiore*, built in the thirteenth century, on the site of a very early church. It has a St. John by A. Gaddi; and is annexed to a convent.

21. \**Santa Maria Novella*, with its Dominican Convent, was built in the purest Italian-Gothic style, 1256-1357, by certain brothers of the order; the front being completed in 1470. Over the great door is one of Giotto's Crucifixions. There is a tall campanile attached. The *Sepolcro* adjoining, with arched tombs, dates from 1400.

This large and imposing church, which has lately been restored, was so much admired by M. Angelo, that he used to call it his Sposa, or Bride. It is an Italian-Gothic cross, 320 feet long, with three naves, between pointed arches, which purposely diminish towards the high altar, to increase the perspective effect. Close to the door is Settignano's tomb of Santa Beata Villana. Its chapels are as follows:—

*Choir Chapel*.—This is covered by D. Ghirlandajo's frescoes, finished 1490. On one wall are several pictures of the History of St. John the Baptist; the first of which contains portraits of Politian, of the Tornabuoni family, and of others of his friends and patrons; and in the second is a celebrated portrait of Ginevra de' Benci, a young and beautiful Florentine lady. On the opposite wall is the History of the Virgin, in seven pictures, with portraits in the first, of the painter, of his father and brother, of three of the Medici, and of another patron, Tornabuoni. Round the large stained window are frescoes of the History of St. Dominic and St. Peter the Martyr; and four of his Evangelists are in the ceiling.

*Gondi Chapel*.—Here is Brunelleschi's wooden Crucifix, which he carved to rival that at Santa Croce, and which so astonished Donatello that he

cried out "You make Christ, while I make puppets."

**Gaddi Chapel.**—Two tombs by M. Angelo. Bronzino's Raising of Jairus' Daughter. Bas-reliefs by G. dell' Opera.

**Strozzi Chapel**, in the transept.—Frescoes of the Heaven and Hell of Dante, full of figures, by Andrea Orcagna (assisted by his brother Bernardo), one of whose works, the Coronation of the Virgin, is in the National Gallery. His best work is here, viz., the altar-piece of Christ and the Virgin on a Throne, with his name on it, painted 1357.

**Sacristy.**—Three reliquaries by Fra Angelico; and Masaccio's Crucifix.

**Pasquali Chapel.**—Vasari's Resurrection, painted over a work of Masaccio's, the Italian Trinity, discovered in 1857. Near M. Lazzaro's pulpit is Ghiberti's bronze monument of Fra Leonardo; also one of Joseph, Patriarch of Constantinople, who attended a Council here, 1439.

**Rucellai Chapel.**—Cimabue's Madonna and Child, a large picture on a gold ground, said to have been carried in solemn procession from the painter's studio to the church. Monument of P. Rucellai.

**Filippo Strozzi Chapel.**—B. da Majano's marble tomb of the founder; F. Lippi's frescoes of St. John restoring Drusiana; St. Philip driving away the Dragon, &c.

**Chiostro Vecchio** (Old Cloister), or Chiostro Verde, built 1320, and so called from the prevailing shades of its cameo frescoes of the Deluge, by P. Uccelli. Hence through corridors lined with early frescoes, to the old Chapter House, or

**Cappella Degli Spagnuoli**, built 1350, by Fra Jacopo, and covered all over with frescoes, by Memmi and T. Gaddi, of the school of Giotto, now much decayed, and very ill lighted. The subjects are the Church Militant and Triumphant, with the Life of St. Thomas Aquinas, a great Dominican doctor. There is a profusion of figures, many of them portraits of eminent personages of the day, as Benedict XI., Clement V., Philip of France, Petrarch, Laura, Boccaccio, Cimabue, &c.; and the Dominican Canons, or faithful black and white Dominican dogs, are seen driving away the heretical wolves from the flock. Gaddi's frescoes on the west side include niched figures of fourteen Christian Virtues and Sciences, coupled with portraits of eminent exemplars, in this order:—Civil Law and Justinian; Church Law and Clement V.; Speculative Theology and Peter Lombard; Practical Theology and S. Boëthius; Faith and Dionysius the Areopagite; Hope and John of Damascus; Charity and St. Augustine; Arithmetic and Pythagoras; Geometry and Euclid; Astronomy and Ptolemy; Music and Tubal Cain; Dialectics, or Logic, and Aristotle; Rhetoric and Cicero; Grammar and Priscian.

**Chiostro Grande.**—Under the arcades are frescoes of the life of S. Dominic, &c. In the refectory, frescoes by Bronzino. In the Spezeria, where the monks prepare their noted essences, liqueurs, and perfumes (especially the alhermes, which makes a pleasant drink with barley water), are S. Aretino's

twelve paintings. Facing the church are two obelisks on bronze tortoises, by G. da Bologna. The open loggia of Brunelleschi, opposite, was restored in 1789. The piazza presents a gay scene on a church festa, when the people come out with their dresses and banners.

22. **Santa Maria Nuova**, near the Piazza di Duomo, built 1418, as the church to an excellent hospital and medical school, founded 1287, by Folco Portinari, the father of Dante's Beatrice. In the loggia are wall paintings, by L. di Bicci. Within are Allori's Madonna on a Throne, Castagno's Magdalene, D. Veneziano's Flight into Egypt, A. Verrocchio's (terra cotta) Madonna, and Van der Goes's altar-piece. Remains of Fra Bartolommeo's Last Judgment, in the Cemetery.

23. **St. Martino**, an oratory of the Buonumini, founded 1441, and adorned with twelve pictures of works of charity.

24. **\*Or S. Michele**, or S. Michele in Orzo (i.e., among the barley), in the Via Calzalone, near Piazza Granduca, was first built for a granary on arcades, and converted into a church in 1337, completed 1412. Arnolfo's old Gothic church, which it replaces, is now called S. Carlo. The upper storey, since 1359, is used for the archives, while the lower or church part rests on the ancient market pillars. We here have examples of two arches divided by columns included within a larger arch, as in some Norman churches. It has some old frescoes (Gaddi's Jesus in the Temple), good stained windows, and a beautiful marble **\*Tabernacle**, by Orcagna, 1359, most richly carved with reliefs from the History of the Virgin, and standing behind an elegant screen which matches it. It contains a miracle-working image of the Virgin. There are also a marble group, by F. da Sangallo and Mino da Fiesole.

Around the church is a series of niched statues, erected by the old trading guilds of Florence, whose arms are placed over each. Among them are Donatello's St. Mark, St. George, and St. Peter; G. da Bologna's St. Luke; Ghiberti's St. John the Baptist, St. Matthew (bronze), and St. Stephen; N. di Banco's St. James and St. Eloy (or St. Eligius), and four saints in a group; besides A. del Verrocchio's St. Thomas, and B. da Montelupo's St. John the Evangelist.

25. **S. Miniato**. (See page 135.)

26. **S. Niccolò**, across the Arno, near Porta S. Miniato, built by Vasari. It suffered from the inundations of the river, in 1557, and has a campanile in which M. Angelo hid away from the Imperialists. A. Allori's Sacrifice of Abraham and St. Catherine; D. Ghirlandajo's Madonna and St. Thomas, in the Sacristy.

27. **Ognissanti**, or All Saints, annexed to a Franciscan House, and restored in 1627. It has L. della Robbia's reliefs on the door-way; D. Ghirlandajo's St. Jerome; Botticelli's St. Augustine, &c.

28. **S. Onofrio**, in the Refectory are a **Cenacolo**, the school of Perugino and several other **L. Suppers** by various masters. Admission, 12 1/2 cents.



29. *S. Remigio*, near the Piazza Granduca, has a chapel founded by Dante's family; an Annunciation by Orcagna; another by Fra Angelico, and an Entombment by Giotto, a rare artist of the thirteenth and fourteenth centuries.

30. *S. Simone* has an altar Tabernacle, by L. della Robbia, and a St. Peter, by Cimabue (?).

31. *S. Spirito*, in the Oltr' Arno, near the Trinità Bridge, an Augustine Church, designed in 1433, by Brunelleschi, and finished 1483, close to the remains of one destroyed by fire. It is a handsome Corinthian cross, 296 feet long, with 88 chapels and a cupola. The choir and altar are richly decorated. It has a fine campanile. Entering, we have P. di Cosimo's Assumption; M. Bigio's marble Pietà; and near it, A. Sansovino's St. Nicholas.

*Nerli Chapel*.—Filippino Lippi's Madonna, St. Martin, &c.

*Corbinelli Chapel*.—Sansovino's carvings. Near this, R. Ghirlandajo's Christ on the Cross.

*Bettore Chapel*.—Giotto's Madonna.

*Biliotti Chapel*.—Botticelli's Madonna.

*Frescobaldi Chapel*.—Pampaloni's tomb of a countess of the family. Botticelli's Annunciation. The octagonal *Sacristy* is a fine and graceful erection. The cloisters of the fifteenth and sixteenth centuries, by A. Parigi and Ammanati, are adorned with frescoes.

32. *S. Stefano*, near Ponte Vecchio, is ancient.

33. *Santa Trinità*, built 1250, in the Gothic style, and restored by Buontalenti, in 1570. The

*Sassetti Chapel*, near the high altar, is full of D. Ghirlandajo's frescoes of the life of St. Francis d'Assisi, completed 1445, the best of which is the Saint's Death. This series contains portraits of Lorenzo de' Medici and other eminent Florentines. An ancient crypt with some frescoes, was discovered in 1888.

The *English Church* is in Via la Marmora. In Via Tornabuoni is the Libreria Evangelica, where the evangelical propaganda is carried on, by means of tracts, &c., and colportage. The *Casa Salviani*, in Via Chiari, is the college for the theological students of the Valdesi or Vaudois Church, established here in 1806, by the assistance of the Free Kirk of Scotland. It was transferred from Torre, where it was first founded, 1855, by the exertions of Dr. Gilby and General Beckwith. The Synagogue is a handsome building.

*Palaces*.—\**Palazzo Vecchio*, in the Piazza Granduca, or Signoria, the old seat of the Republican and Ducal Government, and lately of the Chamber of Deputies and Foreign Office, is a fine massive and somewhat gloomy pile, remarkable for its machicolated battlements; and was begun 1298 by Arnolfo di Lapo, so as to take in an older bell tower or Torre della Vacca, now 300 feet high, its most conspicuous feature, which used to toll to bring the citizens together. The palace was afterwards enlarged and completed by T. Gaddi, Andrea Pisano, and Vasari. It is in the style of a feudal castle, having on its front blazoned coats of arms, among which figures the red lily or

giglio on a white field, which was adopted as the city arms in 1251. Cosimo I. resided in it for a few years (from 1540-50) till he moved his court to the Pitti Palace, across the river. There is a communication between the two all the way, by means of a gallery over the old Bridge.

Two colossal marble statues flanked the palace entrance; one a \*David, by M. Angelo, when he was only twenty-nine (this is now removed to the Academy of Fine Arts, but a cast stands in Piazza M. Angelo); the other, Hercules and Cacus, by B. Bandinelli, who is also the author of one of the Termini. The Fountain of Neptune, with his horses and Tritons, is by Ammanati, 1565; the bronze statue of Cosimo I., on horseback, is the work of G. da Bologna. It stands near the Uguccione Palace, built by A. Palladio.

On the south side of the square is the Loggia de' Lanzi, a beautiful structure resting on arches and pillars, designed by Benci di Cione, 1356, for the popular assemblies, and so called because the Medici Dukes used it as a guardhouse for their lansquenets, *lanzknechte*, or *lanzichenecchi*.

Among the groups of statuary in the Loggia, the best is B. Cellini's bronze Perseus, the casting of which he relates in his "Autobiography." Others worth notice are—G. da Bologna's Rape of the Sabinus; a Dying Ajax, an antique (restored by Salvetti); Donatello's bronze Judith and Holofernes, and G. da Bologna's Centaur.

The inner court of the palace is surrounded by columns, decorated with arabesques by Marco di Faenza; and has a handsome fountain, with a bronze Cupid, by A. Verrocchio.

On the first floor is the Grand Saloon, Sala de' Cinque cento, a dark room, 100 feet long by 80 broad, and 64 feet high, built 1495, for popular meetings, by Cronaca, at the instance of the reformer, Savonarola. Here the Italian Parliament met till 1870. It contains a series of statues—as Bandinelli's Cosimo I., Clement VII., Charles V.; M. Angelo's Victory and a Prisoner, unfinished, and intended for Pope Julius's tomb; and several allegorical figures by V. de' Rossi. Vasari's thirty-four frescoes on the ceiling and walls relate to events in the history of the city and the wars with Pisa, &c. One of the four corner pictures, on slate, by C. da Cigoli, is the Reception of Boniface VIII. in the Jubilee year, 1300, when twelve Ambassadors from as many different states were all Florentines. They are said to have represented France, England, Germany, Bohemia, Ragusa, Pisa, Verona, Naples, Sicily, Camerino, Malta, and the Khan of Tartary! The Sala dell' Udienza, or Audience Chamber, is painted in fresco by Salviati, and has a door by B. da Majano. On the second floor are many portraits of great Florentines, with one of Duchess Bianca Cappello; an armoury and a private chapel, painted by R. Ghirlandajo.

\**Gallery of Florence, Venus de' Medici, &c.* This magnificent collection is open daily, from 10 a.m. to 4 p.m., 1 lira; and is contained in the

**Uffizi**, or Offices, a range of buildings forming three sides of an oblong court, between the Palazzo Vecchio and the Arno, about 500 feet long, and 125 broad; originally serving as part of the corridor—250 or 260 fathoms long, to the *Pitti Palace*. It was constructed by Vasari, 1560-74, as an open loggia or roofed terrace, but afterwards filled in with windows and enclosed. To this, other rooms, as the Tribune, Niche Room, &c., were added by Buontalenti, and later architects. Part of the east wing, near the Archives, is occupied by the Italian Senate. The Etruscan Gallery dates from 1853. The collection was founded by Cosimo I., and succeeding Princes of the Medici family.

It comprises paintings of all the Italian and Foreign schools, ancient and modern sculpture, designs and engravings, bronzes, gems, pottery, &c., the archives, and the Magliabecchi Library; most of which are on the first floor. Shops fill up the Doric colonnades below. The entrance is near the Piazza Signoria. Around the court is an interesting series of niched marble statues of eminent Florentines, of modern date; as the founder, Cosimo I. (by G. da Bologna); Lorenzo the Magnificent; Oragna (by Duprè); Niccolò da Pisa (by Fedi, one of the best); Giotto (by Duprè, the sculptor of the Dead Abel); Donatello (bante); Alberti, da Vinci, M. Angelo, Dante, Petrarchi, Boccaccio, Machiavelli, Guicciardini, Amerigo Vespucci, Galileo, P. Micheli, Mascagni, Cesalpino, S. Antonino, Accorsi, Guido, B. Cellini, F. degli Uberti, P. Capponi, G. de' Medici (or delle Bande Nere), and Ferucci.

*First Vestibule* from the stairs.—Bronzes of Silenus and Bacchus, and of Mars; busts of the Medici, including Cosimo (*pater patrie*, as he is called), the founder of the family; which derives its name from *Medicus*, and whose arms are the three pills or balls now adopted by pawnbrokers. He died 1464. Also Lorenzo the Magnificent, whose life with that of his son, Giovanni (Leo X.), was written by Roscoe; Giuliano, or Clement VII.; and Cosimo I., the first Grand Duke. Catherine de' Medici (or Medicis, as the French spell it), grandniece of Clement VII., was the mother of Francis II., and two other Kings of France, and mother-in-law to Mary Stuart.

*Second Vestibule*.—Mastiff dogs; statues of Apollo, and of Augustus, Adrian, and Trajan. This leads into the three

*Corridors*, surrounded by paintings of the old masters (thirteenth to sixteenth century); among which are Glottino's Entombment; Fra Angelico's Altar-piece; Giotto's Christ in the Garden; and a fine St. Cecilia. Here are over 500 portraits of eminent Florentines; busts of the Roman Emperors, and fourteen sarcophagi. Among the busts, the most striking are Nero, Otho, Titus, Antoninus Pius, M. Aurelius, Caracalla, and Commodus. About three parts up the first long (or east) corridor, turning to the left, is the

*Tribune*.—A small close octagon room, about 24 feet diameter, containing a "world of art," the

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gems of sculpture and painting of the whole collection. It was constructed by Buontalenti, and has a marble floor and a mother-of-pearl dome. Here stand five master-pieces of statuary; and, first, the "statue that enchants the world," the

1. *\*Venus de' Medici*, an undraped figure, so called because placed here by Cosimo III. of the Medici family, and which is so well known by the innumerable copies of it. It was found at Villa Adriana, broken in three pieces, and wanting the right arm and half of the left, which were restored by Bernini. It is 4 feet 11½ inches high, of pentelic (or Athenian) marble, and is said to be the work of Cleomenes, the son of Apollodorus. 2. *L'Apollino*, or *Little Apollo*, 4 feet 6 inches high, and attributed to Praxiteles. 3. *L'Arrotino*, a figure whetting his knife, found at Rome, in the sixteenth century, and supposed to be a Scythian preparing to slay Mursyas. 4. *I Lottatori*, or The Wrestlers,—one head of which is supposed to have been restored. 5. *Dancing Faun*. Head and arms restored by M. Angelo.

The Paintings in this room are—L. Carracci's Eliezer and Rebecca; L. Cranach's Adam and Eve; A. Dürer's Adoration of the Magi; Domenichino's Portrait of Cardinal Agucela; Titian's Venus and Cupid with Flowers; M. Angelo's \*Holy Family, in a Circle—painted for A. Doni; Lanfranchi's St. Peter near the Cross; A. Mantegna's Circumcision, Adoration of the Magi, and Resurrection; A. del Sarto's \*Madonna, St. John the Evangelist, and St. Francis; Correggio's Head of St. John the Baptist; B. Luini's Herodias and the Baptist's Head; Titian's Portrait of Cardinal Beccadelli; Correggio's Holy Family in Egypt; Titian's \*Venus, with the Dog (this is "Titian's Venus," supposed to be the portrait of the mistress of the Duke d'Urbino); Guercino's Samian Sibyl; Raphael's Portrait of Maddalena Doni (or one of the Doni family?), painted 1505; P. Veronese's Madonna and Child, St. John, St. Catherine, &c.; A. Carracci's Bacchante; Raphael's \*Portrait of Pope Julius II. (a copy is in our National Gallery); \*Madonna del Cardellino (so called from the gold-finch in the Infant Saviour's hands—painted as a wedding gift to surprise a friend); Vandyke's Portrait of J. de Montfort; Perugino's \*Holy Family and St. Sebastian; Raphael's St. John the Baptist, Madonna del Pozzo; Spagnoletto's St. Jerome; G. Romano's Virgin and Child; O. Alfani's Holy Family. Raphael's \*Fornarina, so called; his mistress, the little baker's daughter; but differing from the Barberini and other Fornarinas; some say it is Vittoria Colonna, or Beatrice de Ferrara; others attribute the painting to Giorgione. Rubens' Hercules, between Venus and Minerva; Schidone's Holy Family; Guido's Madonna; Correggio's Virgin and Child; F. Barrocci's Portrait of Duke d'Urbino; Fra Bartolommeo's \*Job, and Isaiah; Vandyke's Portrait of \*Charles V. on Horseback, by the Sea Shore; D. da Volterra's \*Massacre of the Innocents; L. da Leyden's (or D'Oland's) Christ at the Column; Guercino's Endymion.

*Scuola Toscano or Tuscan School*, in two rooms.—Some of the best are:—Masaccio—a fresco. Da Vinci—a Portrait and Medusa's Head. J. Chimenti or Empoli—St. Ives and the Widows and Orphans. Fra Angelico—four pictures of the Virgin. Da Vinci—Adoration of the Magi. R. Ghirlandajo—S. Zanobi (two pictures). F. Bartolommeo—Holy Family, his last work. Artemisia Lomi—Judith with Holofernes' Head, by a female pupil of Guido. Bronzino—Christ in Limbo, with some fine female heads. Vasari—Portraits of L. and A. de' Medici. F. Lippi—Adoration of the Magi. P. Lippi—St. Augustin. At the back of this room is the *Sala di Antichi Maestri*, in which are about 25 pictures of Italian artists of the 13th to the 16th centuries.

*Italian School*.—Guido's Virgin; Caravaggio's Medusa's Head; Canaletto's Venice; Titian's Christ and the Pharisees, and Madonna; A. Mantegna's Virgin and Child.

*Dutch School*.—Landscapes and Portraits, by Jan Steen, G. Dow, Ostade, Rembrandt, Ruysdael, Van der Velde, Van Mieris, Metsu.

*Flemish and German School*.—Rubens' Venus and Adonis; Holbein's Portraits of More, Southwell, and Francis I. on Horseback; L. Cranach's Luther, his Wife, Melanchthon, and the Electors John and Frederick; A. Dürer's S. James, &c.

*French School*.—Fabrè's Alferi and the Countess of Albany; N. Poussin's Theseus Finding his Father's Sword; G. Poussin's Landscape; Borgognone's Battle-pieces; Mignard's Portraits of Madame de Sevigné and Madame de Grignan.

Next to the French School, at the further corner of the long gallery next the Arno, is the

*Cabinet of Gems*.—Decorated with columns of alabaster and verde-antico. It contains engraved gems, cameos, vases, &c., in Florentine mosaics and precious stones. Cameo of Savonarola, by Corniole; Triumph of Cosimo I., by D. Romana; Bas-reliefs in gold and mosaic, by G. da Bologna; Clement VII.'s crystal casket, by V. Vicentino, intended as a wedding gift for Catherine de' Medici; lapis lazuli cup, by B. Cellini; and a plate in crystal and gold, by the same; Venus and Cupid, in porphyry, by Pescia.

Turning into the long west corridor, the first room with one behind it, is given to pictures of the

*Venetian School*.—Many of them portraits. Giorgione's Judgment of Solomon; Titian's Sansovino, Duchess of Urbino, and Duke of Rovere, &c.; portraits, &c., by Bordone, Tintoretto, P. Veronese, Morone, Bassano.

Next to these is the corridor leading to the *Sala di Lorenzo Monaco*, so called from the grand picture by that master, the Coronation of the Virgin, and containing Domenico Veneziano's Madonna, and some other fine pictures. Behind the Venetian rooms are *Medals and Coins*, placed here by Ferdinand II., to the number of 80,000, including 9,000 imperial medals, all arranged chronologically, and especially rich in Italian medallions. The stairs next to the Sala di Lorenzo

Monaco lead to the corridor which connects the Uffizi and the Pitti Palace. Notice the portraits of the Medici family. Next to these are two rooms containing

\**Portraits of Painters* (about 350) painted by themselves; an interesting collection begun by Cardinal L. de' Medici. The Medici Vase, with a bas-relief of the Sacrifice of Iphigenia, is in the middle of one room. Among the portraits are C. Allori, C. Dolci, A. Allori, Cigoli, L. Lippi, F. Zuccheri, L. Giordano, Empoli, Sodoma, A. del Sarto, Vasari, M. Angelo (muscular and rugged), Romano, Raphael (authentic—in the centre of a screen), Perugino, Masaccio, S. Rosa, L. da Vinci, looking "wise and grave, like a lion" (*Mendelssohn*), F. Barocci, Annibale Carracci, Giorgione, Portenone, Agostino Carracci, Caravaggio, Titian, Parmigianino, Guercino, L. Bassano, Guido, Domenichino, Albano, F. Bassano, A. Dürer, Honthorst (G. delle Notti), G. Matsys, Rembrandt, G. Dow, Velasquez, L. Cranach, Vandyke, Rubens, Kneller, Holbein, Jordaens, Reynolds, Borgognone, A. Kauffmann, Sassoferrato, Mengs, Overbeck, Northcote.

*Saloon of Inscriptions and Sculpture*.—Greek and Latin, with statuary, chiefly busts of Greek poets, philosophers, &c.

*Cabinet of the Hermaphrodite*.—So called from a statue resting on a panther's skin. Here is a Ganymede, restored (in his own style) by B. Cellini. The finest specimens are—a head of the dying Alexander; busts of Seneca, Juno, and Antinous; and the infant Hercules strangling the serpents. Two small rooms open out of this, containing

*Cameos and Intaglios*, to the number 4,000, of besides Majolica ware. The Italians have long been famous for their cut gems.

*Hall of Barocco or Barocci*.—So called from Barocci's painting of the Madonna praying Christ to bless the Charitable. Other works are Honthorst's Christ and the Angels, and Adoration of the Shepherds; Alessandro Allori's Marriage at Cana; Velasquez's Philip IV.; Rubens' Bacchanal and Silenus. Notice four tables of Florentine mosaic, inlaid with flowers and shells of different marbles; one of which, commenced by Autelli, 1613, took twenty-five years in making.

*Hall of Niobe*, constructed in 1779, and so called from an excellent group of sixteen statues, of Niobe and her Children Pursued by Apollo and Diana; found at Porta S. Paolo, Rome, in 1683. Paintings—by Vandyke: the Mother of Rubens(?), Honthorst: A Supper Scene, and a Gipsy. Rubens: Henry IV. at Ivry, and his Entry into Paris. Lely: Portraits of Prince Rupert and Monk. The next rooms contain

*Ancient Bronzes*.—A rare bronze inscription from Canossa, A.D. 223; fine tripod, with three female veiled heads, supposed to be priestesses of Apollo; a very fine life statue, called *L'Adriano*, at first thought to be Bacchus, now decided to be Mercury, found at Pesaro, 1530; Etruscan statuettes, utensils, inscriptions; with some Christian relics.

At the end of the long west corridor is the *Galleria Feroni*, containing the collection bequeathed by the Marchese Leopoldo Feroni in 1860, placed here in 1866. There are a good Teniers, three Carlo Dolci's, a Nicolas Poussin, &c.

The rooms at the corner are devoted to

*Designs and Engravings.*—About 20,000 designs, from Giottino to the sixteenth century; and upwards of 30,000 engravings, many of which have been photographed. This is one of the finest collections of drawings of the ancient masters in existence. It was commenced by Cardinal Leopold de' Medici, and added to by purchase and bequest. It is intended to arrange the whole chronologically and according to schools. Catalogue, 14 fr.

*Biblioteca Nazionale*, on the first floor of the Uffizi. Open 9 a.m. to 3 p.m. This consists of the library formed by A. Magliabecchi, a voracious reader and book collector, with a wonderful memory, and the *Biblioteca Palatina*. It numbers 300,000 volumes and 8,000 manuscripts. Among the literary curiosities are two Mayence Bibles, 1462. The first book, Cicero ad Familiares, printed at Venice, 1469. The Landini Dante, Florence, 1481. The first Homer printed at Florence, 1488. The Central Archives of Tuscany are also here.

Pigafetta, the historian (as quoted by Mr. T. A. Trollope, in his "Impressions of a Wanderer") speaks of a "distillery" in the Uffizi, where the most skilled masters of the art were continually employed in distilling waters of virtue, extracting oils, and composing unguents, confections, liqueurs, medicaments, and powders, for the Grand Duke; who gave them to prelates, ambassadors, and nobles; and most charitably to all when prompt remedies were required; thus showing himself in truth, as well as in name, a real *Medico*, generous and kind to those in need. The Medici spent large sums in these secret compounds, some of which very much resembled quack medicines.

*\*Pitti Gallery.*—The next in importance to the Uffizi is at the *Palazzo Pitti*, once the seat of the Grand Ducal Court, in Oltr' Arno; begun 1440, from the designs of Brunelleschi, for Luca Pitti, a rich merchant, who wished to rival the Palazzo Vecchio, and sold in 1649 to the Medici, who thenceforth made it their residence. Including the wings, which were added by Parigi, in the seventeenth century, the facade is 480 feet long, three storeys high in the middle, each storey 40 feet high, with large windows 24 feet apart. The massive front is constructed of brown rusticated stone blocks; but, unfortunately, it wants a cornice at the top. The court behind, leading out to the Boboli Gardens, consists of three orders, one above another, and also rusticated. It contains a grotto faced by a Doric colonnade, with some statues; one of which is a Moses produced out of an antique torso.

On the first floor of the Palace is the Gallery of about five hundred paintings, the rooms being named after the Roman Deities, &c., and the ceilings are decorated by P. de Cortona. They are approached by a Sala delle Nicchie, containing six niched statues. Gallery open 10 to 4. Fee, 1 lira; lift, 1 lira extra. Some beautiful Florentine mosaics should be noticed.

*Venus Room* (Sala di Venere).—Tintoretto: Cupid, Mars, and Venus. Garofolo: St. James. Rubens: Market, and View in Spring. Titian: Betrothal of St. Catherine; "La Bella di Tiziano." A. Dürer: Adam and Eve. Rembrandt: Old Man.

*Apollo Room.*—P. Veronese: Portrait of his Wife. A. del Sarto: Holy Family. Murillo: Virgin. Raphael: \*Portraits of Angiolo and Maddalena Doni, 1607, and of Leo X., Cardinal de' Medici, and Cardinal Rossi. Fra Bartolommeo: a Pietà. Titan: Pietro Aretino. Rembrandt: Portrait of himself.

*Mars Room.*—Guido: Magdalene. Raphael: Pope Julius II. Rubens: Portraits of himself, his brother, Lipsius, and Grotius. Raphael: Holy Family, called Madonna dell' Impannata, because of the papered sash window. C. Allori: Judith (portrait of his mistress. Mazzafra), with the head of Holofernes (his own portrait). A. del Sarto: Holy Family. Titian: Portrait.

*Jupiter Room.*—M. Angelo (?): \*Three Parcs, or Fates. Garofolo: Augustus and the Sibyl. Fra Bartolommeo: St. Mark. L. da Vinci: Portrait of a Woman. Salvator Rosa: Battle-pieces.

*Saturn Room.*—Porphyry tables and busts; Paintings—by A. del Sarto: La Disputa.. Vanddyke: Charles I. and Henrietta Maria. Raphael: \*Madonna della Sedia, and \*Mad. del Granduca. Perugino: Descent from the Cross. Raphael: \*Madonna del Baldacchino (of the Canopy). G. Romano: Muses and Apollo. Raphael: Portrait of T. F. Inghirami, and his \*Vision of Ezekiel (a fine picture).

*Iliad Room.*—Frescoes by L. Sabatelli; A. del Sarto: \*Two Assumptions. Titian: Philip II. and Cardinal Ippolito de' Medici. Fra Bartolommeo: \*Madonna on a Throne. Giorgione: The Concert; Guercino: Susannah and the Elders.

Room, called the *Education of Jupiter*.—Here is a work by Raphael, called "La Donna Veleta." Fra Bartolommeo: Holy Family. A. del Sarto: John the Baptist. Velasquez: Philip IV. Tintoretto: Descent from the Cross.

*Sala della Stufa.*—Frescoes by Cortona. Statues.

*Ulysses Room.*—Painting on ceiling by Martellini; Return of Ulysses. A. del Sarto: Madonna.

*Prometheus Room.*—A table of Florence Mosaic Paintings—by Fra Lippi: Madonna and Child. Fra Bartolommeo: Ecce Homo.

*Hall of Justice.*—Leij's Cromwell (sent by the Protector to the Grand Duke). Seb. del Piombo: Man unknown.

**Fortezza da Basso**—The "Fort of Basso," which occupies a hillside to the right of the hill on which was the Pitti Palace, and is almost as high.

**San Lorenzo**—Palace—No. 3, 4, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

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*Palazzo Altoriti*, in Borgo degli Albizzi, called the Visacci, from the marble busts of eminent Florentines, on the façade.

*Palazzo dell' Antella*, Piazza S. Croce; with a façade having frescoes executed in a month (1620).

*Palazzo Antinori*, Via Tornabuoni, with an elegant façade, ascribed to Giul. di Sangallo.

*Palazzo Bartoloni*, in Piazza Santa Trinità, remarkable for its large cornice; built by B. D'Agnolo, 1460-1520; now the Hotel du Nord. It is 55 feet wide and 70 high, in three storeys.

*Palazzo Corsini*, in Lung' Arno; built 1656, by P. Silvani; good gallery. Admission 50 cts.

*Palazzo de Rast*, Via del Proconcolo, by Brunelleschi, once belonging to the Pazzi.

*Palazzo Ferroni*, Piazza S. Trinità, built about 1300, imposing and fortress-like.

*Palazzo Gondi*, in Piazza S. Firenze; built 1484-90, by G. di Sangallo with a fine court.

\**Palazzo Guadagni or Dufour-Berte*, Piazza S. Spirito. An elegant building, with a front about 70 feet square, having an open colonnade under the cornice, and decorations in the *Sgraffiti* style. They are done by first laying on a coat of black plaster, and then a coat of white, which being engraved, brings out the design in black. Landscapes of S. Rosa and other masters.

*Palazzo Martelli*, Via della Forca; a good gallery.

*Palazzo Mozzi*, in Piazza dei Mozzi, near Ponte alle Grazie. Gallery of ancient masters.

*Palazzo Pandolfini*, or Nencini, in Via S. Gallo. Begun 1520, from Raphael's designs, and finished by B. Arstotile; an elegant façade, 75 feet by 50, rusticated at the angles.

\**Palazzo Riccardi*, formerly Medici, Via Cavour; built in a solid rusticated style, for Cosimo de' Medici, by Michelozzi, and enlarged by the Riccardi family, when it came into their possession. The façade, 300 feet long and 90 high, is in two storeys, on a high basement. It has a bold cornice, and the windows are round-headed. Frescoes of L. Giordano in the gallery, and of B. Gozzoli in the chapel. Biblioteca Riccardiana of 28,000 volumes and 3,000 MSS., open nine to two. Some Roman inscriptions are here with bas-reliefs by Donatello.

\**Podesta Palace, or Bargello*, in Via Proconcolo, near the Badia Church, is a dark and grim-looking old pile, restored as a **National Museum** of Mediæval Art and antiquities. Built 1255, by Arnolfo di Lapo, and as the seat of the Podestà, or Chief Magistrate of the old Republic. It was adorned with frescoes by Giotto, Ghirlandajo, &c., which had gone to decay; one of them was brought to light in 1840, with a portrait of Dante. The collection (catalogue 2 lire) consists of bas-reliefs, sculpture, casts, porcelain busts, bronzes, carvings, furniture, jewellery, tapestry, coins, and marbles, with old armour and arms, and the Bacchus, Ariadne, Victory, of M. Angelo.

In 1782, upon the suppression of the Inquisition, the instruments of torture were here burnt in public.

*Palazzo Serristori*, Piazza S. Croce, an elegant building, by Baccio d'Agnolo.

\**Palazzo Strozzi* in Via Tornabuoni, is a fine specimen of the massive Florentine style, on a base 190 feet by 138 feet, and in three storeys 100 feet high. Begun by B. da Majano, for Filippo Strozzi, in 1489, and finished (though still incomplete) by Cronaca, the author of the fine cornice.

*Palazzo Rucellai*, in Via della Vigna Nova. Begun 1460, by L. B. Alberti; in three rusticated storeys, with round-headed windows, separated by pilasters. It is less severe and more elegant in character than other palaces.

*Villa Torrigiani*, in Oltr' Arno, near Ponte alle Grazie, with a fine gallery. Permission required.

*Palazzo Uguccione*, Piazza della Signoria, mixed style, from a drawing by Vasari, preserved in the Uffizi.

*Casa Buonarroti*, Via Ghibellina, was bought by government of the family of Michael Angelo, many relics of whom are preserved here; shown on Mondays and Thursdays. It contains his bust, by Ricciarelli; his portrait, by himself; sketches and pieces of sculpture, including his first two reliefs (Centaurus and Lapithæ, and a Madonna); also, his dining-room, painted with groups of the men of his day; his MSS., letters, his walking-stick, slippers, crucifix, and articles of furniture. His last descendant married an Englishwoman.

*Dante's House*, in Via Dante Alighieri, where the poet was born. His monument is in Piazza S. Croce, unveiled when the six-hundredth year of his birth was observed in May, 1865. There is a mask of his face at Palazzo dei Neri.

*Alfieri's House*, in Lung' Arno Corsini, near Ponte Santa Trinità. Here died, in 1803, the "Prince of Tragedy," as he is styled in the inscription. He was privately married to the widow of the Pretender, who survived till 1824.

*Machiavelli's House*, in Via Guicciardini, No. 16, near the Pitti Palace. Here he died, 1527, of a medicine of his own prescribing. At No. 17, opposite, is the *House of Guicciardini*, the historian of Florence.

*B. Cellini's House*, Via della Pergola. He was born in Via S. Chiara. *G. da Bologna's House*, or Casa Quaratesi, has a bust of Francis I., the donor, over the door. At the corner of Piazza della Indipendenza is the house in which died, 1865, the wife of Mr. T. A. Trollope, author of historical works on Italy. Mrs. Browning, the poetess, was a resident of Florence and it was the birth-place of Florence Nightingale.

**Libraries.**—The chief public library is the *Biblioteca Laurentiana* (9 to 3, fee 50 c.), attached to the Church of S. Lorenzo, and founded by

Clement VII. and Cosimo I. Vestibule by M. Angelo; the rest by Vasari. The vestibule, though only 22 feet square, is so skillfully contrived that it gives one "an idea of size and even magnificence on entering it."—(*Miss Berry*). The rotunda was added 1841. It includes Alfieri's books, presented by his executor, Fabré, the painter. Among the rare books are early printed Bibles, and a Lucian, with miniatures of Lorenzo de' Medici. The 10,000 manuscripts include—a Virgil of the fourth or fifth century, the earliest manuscript known. Pandects, sixth or seventh century, brought from Amalfi, by the Pisans. Two manuscripts of Tacitus, between seventh and tenth centuries; the older is the only one containing the first five books of the Annals. Boccaccio's Decameron, 1384. The Valdarfer edition of Boccaccio was printed here, 1471; the sale of which in England, in 1812, led to the formation of the Roxburghe Club. Cicero's Letters *ad Familiares*, copied by Petrarch. Horace, twelfth century. Letter of Dante, declining to return to Florence, on condition of asking pardon of the party in favour. Catalogues of the MSS. have been published.

*Biblioteca Maruccelliana*, in Via Cavour, founded by Abbate Maruccelli, 1702, and containing 120,000 volumes. Open daily 9 to 4. The *Mare Magnum*, or General Index, in 112 volumes, is a list of all the books read by the founder, almost rivaling in number those devoured by Magliabechi.

*Biblioteca Nazionale*, at the Uffizi, which see. *Biblioteca Riccardiana*, at Palazzo Riccardi with 28,000 volumes and 4,000 MSS., open daily, 9 to 2.

**Theatres.**—*Teatro della Pergola*, in Via della Pergola, for operas. Built 1638, by F. Tacca, with five rows of boxes, and will hold 2,500 persons. *Figliano*, Via Ghibellina. Interesting fresco inside the entrance. *Niccolini*, Via Ricasoli. *Salvini*, Via dei Neri. *Nazionale*, Via Nazionale. *Alfieri*, Via Giardino. *Rossini*, Via Borgo Ognissanti. *Goldoni*, in Oltr' Arno. *Nuovo*, Via Bufalini, 37. The performances commence generally about half-past eight and continue till midnight. The price at the Pergola is 3 lire, at most of the others only 1 lira. *P.teama*, Corso Vittorio Emanuele.

Some performances are devoted to the Florence Punch.

One of the chief places of resort is the

**Casino Promenade**, on the west; a fine green spot outside Porta al Prata, near the Leopoldo railway terminus, at the end of Lung' Arno. It takes name from a dairy farm which belonged to the Grand Duke, whose butter was stamped with the three Medici palle, or balls. It is a gay resort on festas, especially the assumption and the 1st Sunday in June, the Festa dello Statuto, and has a view of the environs and the distant mountains. Here is a Monument to an Indian Prince, the last Maharajah of Kolapore, who died here in 1870, and whose body was burnt with due Hindoo rites on this spot.

The *Botanic Gardens* are near the English Church and the Capponi Gardens.

**Hospitals** (*Ospedale* or *Spedale*).—*Spedale di Santa Maria Nuova*, close to the church of the same name, founded 1287, by Folco Portinari; is the largest in the city, with room for about 1,000 patients.

*Spedale di Bonifacio*, or Lunatic Asylum, near Porta S. Gallo, with a church, in which is Fra Bartolommeo's Santa Brigite, or Bridget. The *Spedale di Lucia* faces it.

*Spedale di S. Giovanni di Dio*, an institution of the Beni Fratelli brethren, on the site of Amerigo Vespucci's house.

*Spedale degli Innocenti*, in Piazza dell' Annunziata, is the Foundling Hospital of Florence. It was designed by Brunelleschi, and has frescoes by L. and A. Della Robbia, and an altar-piece by Ghirlandajo.

*Pia Lasa di Lavoro*, or Mendicity Institution, founded by the French, near Santa Croce.

The *Confraternità della Misericordia* is a voluntary institution, founded in the thirteenth century for rendering good offices to the dying and dead. They meet in the Piazza del Duomo, close to the cathedral, at the sound of the bell, dressed in a black hood, with holes for the mouth and eyes.

Mendicancy is forbidden in Florence, the only exception being made in favour of the blind.

Manufactures carried on at Florence—Linen, silk, satin. Porcelain at La Doccia, founded 1740, by Ginori. Specimens of this were shown in the Italian Court of the Exhibition of 1862. Mosaic, or pietra dura. Beautiful specimens of this inlaid work, as flowers, birds, &c., are sold at the mosaic shops. The smallest particle of stone is turned to account. Tuscan, or Leghorn, straw hats.

Copies of the best "Italian masters" may be bought for £5 to £50, according to merit; the frame being generally the best part of the work.

**Climate.**—Dr. Lee says, "From the end of November till April, Florence is less adapted than any other place of resort in Italy, to persons labouring under pulmonary, bronchial, or rheumatic complaints. It generally agrees well with dyspeptic and nervous patients, who lack mental recreation; and I have known it suit several asthmatic cases better than any other Continental town. Those of a strumous, inert, and lymphatic temperament likewise generally find the climate suited to them."

October and November are usually fine and warm. The winter is cold. About April the weather is charming, and the Vale of Arno appears in all its beauty.

**Villas, Walks, Excursions.**—1. On the Fiesole Road, out of the Porta S. Gallo, or Porta Pinti, on the north-east, towards the Apennines. On or near these roads, after crossing the Magnone, is *Villa Careggi*, a favourite seat of the Medici, in which Cosimo the elder, and Lorenzo the Magnificent, died. Here the latter presided over his Platonic Academy, and received a visit from Savonarola, on his deathbed. The Belvedere

above it commands a fine view of *Val d'Arno*. Further on, are the Villas of the late Madame Catalani and Lord Normanby; Villa Mario, which belonged to Mario, the singer; Villa Palmieri de' tre Vise, where Boccaccio places his story-tellers of the Decameron during the plague of 1348, Villa Mozzi del Garbo and Villa Melzi, both seats of the Medici; Villa Guadagni, in which B. della Scala wrote his History of Florence. Here also is the Villa of Baron Ricasoli (the statesman, and a descendant of an old Tuscan family), on the site of St. Girolamo Convent. The estate produces good wine. The Franciscan Badia, or Abbey of St. Bartolommeo, is near.

**Fiesole**, or *Fesule*, the ancient *Fesulus*; an Etruscan city, the mother of Florence, on a conspicuous hill, 1,000 feet high, about 4 miles from Florence, now marked by a cathedral. There are remains of massive stone walls, and of an amphitheatre. From the "top of Fiesole" half the extent of Val d'Arno may be described, with its villas, palaces, convents, farms, and towns in every variety of combination.

**Protestant Cemetery**, outside the Porta Pinti. Here A. F. Clough, the poet, is buried (1861); with other former residents. On the Bologna Road, is

**Pratolino**, marked by a colossal statue of the Apennines, by G. da Bologna, 60 feet high, in a garden; the view is nearly 20 miles all round.

"Who can reach the summit of the hill of Pratolino and not feel a sense of delight and admiration? Florence, the city which derives its name from the abundance of flowers blossoming in its fields and gardens, glitters in all the pride of its beauty across that sunlit valley, through which the waters of the Arno flow now, as they flowed in the old days of Tuscan glory. Its porticoes, its domes, its spires, the massive tower of the Bargello, and the dusky prisons hard by, rise in varied groups of sculptured marble, of ornamented loggie, of painted palaces. Below the Ponte Vecchio, which spans the river with its old fashioned jewellers' and goldsmiths' shops, the winding Arno is seen shut in by swelling hills, whose declivities are dotted with churches, castles, and villas.

"The distant aspect of Florence is brighter than the appearance of the streets themselves, which are severe and sombre. Yet the more the traveller advances into them, the more he becomes aware of the greatness of Italian genius. The rugged, strongly-built palaces of the Ghibellines and Guelphs, and the numberless churches, bring to his mind the grandeur and wealth of the past, a grandeur which still sheds light upon the world." — *Arrivabene*.

2. Passing out of the gate by the Cascine, on the Pistoja Road, are—the *Villa S. Donato*, a country seat of the Demidoff family (built 1828), who farmed the government tobacco revenue; *Petraja di Castello* and *Villa di Quarti*, both favourite seats of the Medici; *La Doccia*, a factory of Marquis Ginori, famous for its porcelain, called *doccia*, from the duct or conduit, which carries the water to the city; and at length, Poggio a Cajano, the site

of another Grand Ducal seat. Here Francesco I. and Bianca Cappello died of poison.

3. From the south side of Florence, out by Porta S. Miniato, a road passes up the Arno, to Monte Santa Croce, and the Franciscan Church of S. Salvatore, by Cronaca; above which, in the cemetery, is the old Church or Basilica of

\**S. Miniato*, rebuilt 1013; a beautiful and well-proportioned specimen of a Romanesque church, 165 feet by 70, divided into three aisles. It contains bas-reliefs, paintings, and frescoes, and an ancient crypt, or second choir below the other choir. In the sacristy are S. Spinelli's series of frescoes from the life of St. Benedict. This venerable church stands among cypresses, and is reached by a Via Crucis, ending in a beautiful prospect. Here Giusti, the poet, was buried, 1849.

4. The road from Porta Romana passes Poggio Imperiale (Poggio means a hill), another seat of the Medici. Villa Albizzi, on Monte Bellosguardo, in which Galileo lived for a time. *Arcetri*, another hill, celebrated for its *vino verde*, or green wine, the "verdea soavissima," celebrated by Redi, which they say Galileo amused himself by cultivating. He was considered a good judge of wine and used to say, "Il vino è un composto di luce e d'amore." On the hill and marked by his bust over the door, whence there is a fine prospect, stands his Torre del Gallo, or Observatory; and close to it the *Villa del Gioiello*, in which he spent his last years under the censure of the Inquisition. "There it was," says Milton, "that I found and visited the famous Galileo, grown old, a prisoner ('under arrest,' as it were), to the Inquisition, for thinking in astronomy otherwise than the Franciscan and Dominican licensers thought." But, "e pur si muove," the world moves in spite of them. In this direction is the shrine of Santa Maria Impruneta, a black Virgin, held in great honour. To the west, near the Pesa, 8 miles, are the tonic springs of S. Casciano (*Ina*, Campana), near a house where Machiavelli lived.

5. Railway Excursion—To Pontassieve, on the Arezzo line; whence it is 10 or 12 miles to the "Etrurian shades" of **Vallombrosa**, under the Apennines (once a convent); now a Forest School; with 5 professors, an arboretum, and plantations. See *Bradshaw's Continental Guide*.

The country parts round Florence are divided into fields, edged with ditches and poplars, and planted with vines, corn, olives, &c. There are two harvests yearly. The wheat being thick sown and cut down before it is ripe, furnishes the valuable straw which is plaited for Leghorn hats. Barley is now grown for beer. The farmers are an industrious and intelligent race, healthy and comfortable, neither rich nor poor. They are not able to keep servants, but every member of the family works hard. A black beaver hat and yellow umbrella are not uncommon. The oxen are dun-coloured and stall-fed.

"In the rich and fertile Valdarno, so thickly studded with villas as to have suggested Aristotle's well-remembered saying, that it brought together



they would make two Romes—the farmer and proprietor look less to the corn and wine than to the oil, as a source of profit and wealth. The *Oil* is the great thing. Always below rather than above the demand in quantity, the golden oil is readily exchangeable at any moment into solid gold; and by a recognised usage of long standing all transactions are paid in ready money. Nothing can be more primitive and unimproved than the Tuscan method of obtaining this valuable produce from the berry, or than that of settling accounts between landlord and tenant. Almost every estate has its villa, the country residence of the landowner. Often his *fattore* or bailiff inhabits it, or a portion of it. Nor is it rare for the house of the contadino or farmer to be close to that of his landlord, or even under the same roof. To the villa is brought all the produce of the land. The grapes are there pressed into wine, and the olives into oil, by a clumsy process which has not varied for centuries. The oil when drawn off is poured into small barrels of a regular size, containing a certain number of flasks, and supposed to form each half an ass's load. Then one barrel to the landlord, and one to the tenant, till the whole yield is equally divided between them. So also with the wine and so with the corn. Money rents are almost if not altogether unknown. This is the metayer system which prevails throughout Italy, and from which the only thing excepted is the produce of the beehives, which goes entirely to the tenant."—*T. A. Trollope*.

Florence is a delightful place to live in. It has a fine climate; provisions are cheap; there are good libraries and reading-rooms; the people are sprightly and polished, and noted for thrift. There is a saying that when a child is sent to school they give him a piece of bread and half a lemon for luncheon. His greediness makes him eat the lemon first; and his teeth being set on edge, he is obliged to leave the bread, which is thus spared for another meal.

It was founded by a colony of Roman soldiers settled here by Octavianus. In the thirteenth and fourteenth centuries the republic was at the height of its prosperity, through its great trade, its banking operations, and its manufactures of silk, woollen, &c. Its revenue was 300,000 florins, equal to £60,000 in the present day. The gold florin (which took its name here) or zecchino, had a figure of St. Giovanni Battista on one side.

Large transactions were entered into with Edward III. of England, to whom the citizens lent upwards of a million and a half of florins; and his inability to repay it produced distress and bankruptcy.

Florence became predominant over its neighbours, Pisa, Siena, &c.; but bitter party contests raged at home, between the Guelphs (neri, or blacks) and Ghibellines (Bianchi, or whites); in one of which Dante, who was a white, was expelled by "quello ingrato popolo maligno," in 1301. A foreign adventurer, Walter de Brienne, who had been called to rule them for a time, was in 1346 also expelled; and the anniversary of this

"cacciata di Duca d'Atene," or expulsion of the Duke of Athens as he is styled, was long observed, by a procession of the Gonfaloniere, the Knights of St. Stephen, an Order created to fight the Saracens, and all the trades to St. Michele. Every citizen was obliged to be free of the twelve greater or lesser Arti or trade companies, and each of the seven Arti Maggiori, in turn, elected a Priore or Chief Magistrate every two months. The grandi or nobles were excluded. This form of government subsisted more or less till the Medici obtained supreme power in 1512, by the overthrow of P. Loderino, the Perpetual Gonfaloniere.

After the peace of Villafranca, 1860, the people made up their mind, come what would, not to take back the Grand Duke. The arrival of the Comendatore Buoncompagni as Governor-General, and the energy of Ricasoli as Dictator (descended from a Florentine family of the thirteenth century), settled the matter, against the intrigues in behalf of the old dynasty; and the annexation of Central Italy was virtually accomplished. A plot was tried to blow up Buoncompagni and others, at a ball, at the Palazzo della Crocette; and even some English residents were found to exert themselves in opposition to the new order of things. It remained the temporary capital of Italy till 1871, when the king's government moved to Rome, followed by the British and other legations.

Among the natives or residents of Florence in later times are Guasti and Leopardi, the poets; Nicolini, author of "Arnaldo di Brescia," who, when prosecuted for his liberal opinions, was protected by the late Grand Duke; Count Guicciardini, the leader of the Protestant party; Giuseppe Dolfi, the patriotic baker, who was denounced by Lord Normanby; P. Giudici, author of the "History of Italian Literature;" Guerazzi, the author of "La Battaglia di Benevento," who was sent to Elba, the Tuscan Botany Bay, and became minister during the events of 1849; and G. P. Vieusseux, editor of the "Archivio Storico Italiano."

Rail to **Faenza** (page 102), opened 1893, making communication between the west (Leghorn) and east (Ravenna) coast.

## ROUTE 26—Continued.

### Florence to Rome, via Empoli, Siena, Orvieto, Orte, &c.

The old high road to Rome, now done by rail; and offering an alternative route to the more inland rail *via Arezzo, Perugia, Foligno*, &c., in Route 27. Since 1875, these two rails have been linked together between Cortona and Chiusi in such a way as to give a **Direct Rail to Rome**, *via Pontassieve* (see page 143), Arezzo, Cortona, Terontola, Chiusi, Orvieto, Orte, Monte Rotondo, and Rome; or 156 miles, in 8 to 12 hours. Most of these are described in Routes 26, 27, which are left, to some extent, as formerly arranged, to suit the convenience of travellers going leisurely from place to place.

Florence to Empoli (20½ miles), as in Route 23. After this, the stations are:—

Miles.	Miles.
Ponte a Elsa ..... 3	Ficulle ..... 105½
Castel-Florentino... 11½	Orvieto ..... 120
Certaldo ..... 15½	Castiglione ..... 128
Poggibonsi ..... 23½	Aliviano ..... 132
Siena ..... 40	Attigliano ..... 137½
Asciano ..... 59½	Bassano ..... 141½
[Branch to M. Amiata.]	Orte ..... 146½
Rapolano ..... 63	[Branch from Foligno
Lucignano ..... 71½	(Route 27).]
Sinalunga ..... 75	Gallesse ..... 152
Torrita ..... 78½	Civita Castellana... 154½
Montepulciano ..... 82½	Stimigliano ..... 162½
Chianciano ..... 88½	Fara Sabina ..... 174
Chiusi ..... 95	Monte Rotondo ..... 182
[Branch from Cortona	Rome ..... 198
and Terontola comes	
in (Route 27).]	

**Ponte a Elsa (Stat.).** To the right is Santa Miniato del Tedeschi, on a hill; so called because the Vicar of the German Emperors in Italy fixed his seat here.

**Castel-Florentino (Stat.).** population, 8,890, near an old military post, fortified by the Florentines.

**Certaldo (Stat.).** A pretty little walled town (population, 7,984), overlooking Val d'Elsa, among the Tuscan Hills, the birthplace of *Boccaccio*, the father of Italian prose, who died here (1375). A road winds up to the old place, once the feudal seat of the Counts Alberti, then of its Florentine governors and vicars, whose armorial bearings cover the walls of the Rocca or Castle. His tomb bears his effigy (not older than 1508), in the costume of his day, with a round cheerful face, and his epitaph. Near the church is his small house (with A. Passaglia's statue), in which are preserved some of his furniture and MSS., his autograph, early editions of his *Decameron*, a fresco on the wall, and pieces of his tombstone, which was removed 1783, by a bigoted friar. The book of signatures contains the name of Sismondi, and some lines by Pananti, a Florence poet, to the effect that the people believe Messer Giovanni to be a magician, who built a ponte di cristallo, or bridge of glass, down to the valley; but that his magic consists entirely in the charm of his style.—(T. A. TROLLOPE'S *Impressions of a Wanderer*.) Lander, in one of his "Imaginary Conversations," describes Boccaccio's reception of Petrarch in this house. From the top of it there is a view of *S. Gimignano*, or Geminiano, and its twelve towers, 10 miles off; a curious old decayed mediæval town, which, in 1220, had as many as thirty-one churches. The principal one is full of frescoes, by Ghirlandajo, Gozzoli, &c. It was always fighting with its neighbours, Siena and Volterra.

**Poggibonsi (Stat.).** Population, 8,476. The old *Podium Bonitii*, with remains of a castle on the hill. Short line of 5 miles to **Colle d'Elsa**, on a hill, the seat of iron and glass works.

The line enters the valley of the Staggia, with the *Chianti Hills* on the left.

"If any one," says Count Arrivabene, "should go to Tuscany, not merely for the sake of running through the galleries of Florence, or in order to walk up and down the Cascine, but with a view to acquiring some knowledge of the country, I would advise him not to miss a tour in the valley of Chianti. He will there see Italian nature and agriculture in their fullest development, he will find green and refreshing lawns, picturesque mountains, and secluded spots of unrivalled beauty. The *Castle of Broglio*, a massive edifice of the middle ages, is not the least of the attractions of this valley. It is still intact, and speaks eloquently of the power and glory of the Ricasoli family. The towers, with their strongly-built battlements, the large court-yards, the marble watch-boxes of the sentries, the draw-bridges, and other accessories of feudal magnificence are yet to be seen in nearly the same condition as when the castle was inhabited by the first Baron Bettino in the fourteenth century."

Then through a tunnel under Monte S. Dalmazzo, to Siena Station, near Porta S. Lorenzo.

### SIENA (Stat.),

The ancient *Sena Julia*, on the Via Clodia.

Population, 23,445.

*Hotels:* Grand Hotel di Siena; Grand Hotel Continental; Le Arme d'Inghilterra; La Scala. Chianti and other wines are to be had.

*Post and Telegraph Office*, Via Cavour.

*English Church Service* at Hotel Continental.

*Waldensian Church*, near S. Domenico.

\**Chief Objects of Notice.*—Piazza del Campo, Palazzo Pubblico, Duomo, S. Domenico, Academy.

At the height of its prosperity, before the plague of 1348, Siena had a population of 180,000. It was a republic in the eleventh century, and after passing through the revolutions common to most Italian cities, and falling under the dictatorship of the Petrucci family, it became part of Tuscany in the sixteenth century. This ancient place stands on the slopes of three elevated tufa hills, at the junction of three or four roads, and is surrounded by walls about 5 miles in circuit, though one-half of the space enclosed is garden ground.

The narrow streets run in and out between tall old houses which look like castles, and are faced with stone and tiles. Water is liberally supplied by 15 miles of Aqueducts to the public Fountains, &c. At the north-west extremity is the Forte san Barbera, or Citadel, erected by Cosimo I., and facing the Lizza Promenade. The old *rocco* gateway, which stood here, was demolished in 1887.

From being so high, 1,300 feet above the sea, Siena has a healthy and agreeable temperature, and was not invaded by cholera. It has a reputation for its handsome women, and for speaking good Italian. It is the seat of a province, an archbishop, and a university. In *Strada dell' Oca*, near the church of S. Dominic, is an oratory, in which Santa Caterina di Siena was born, 1347, who v

herself remarkable by her letters and exertions on behalf of the Papacy; who by some (even Catholics) is thought a crazy impostor, and by others a seraphic saint. She pretended that she was taught Latin by a miracle, that she had frequent conversations with Christ, and that he at last espoused her by putting a ring on her right hand. No one ever saw the ring, but she persisted that it was always there; and the subject has often been painted.

The *Siena School of Painting* began in the thirteenth century, and numbers several early masters, — as Duccio di Buoninsegna, L. Memmi, Sodoma, Pacchiarotto, Beccafumi, B. Peruzzi, &c., down to F. Vanni, and Marco da Siena in the sixteenth century. All their productions are of a devotional character.

Out of its thirty-three old *Gates*, eight are now open in the walls. Porta Romana was built, 1327, by the brothers Agnolo and Agostino, and has a fresco of the Coronation of the Virgin (1459). Porta Camulia, on the Florence Road, has this hospitable inscription:—"Cor magis tibi Sena pandit." Porta Pispini has Sodoma's fresco of the Nativity. Porta Fonte Branda is near the Dominican Church and the old Branda Fountain, erected 1193 by Bellamino, and mentioned by Dante.

The *\*Piazza del Campo*, or *Vittorio Emanuele*, at the centre of the town, whence eleven streets branch out, is a large paved semicircle sloping to the south, bordered by arcades and large buildings, viz.: — the *Palazzo del Governo* (now containing the archives), a handsome pile, built by Pius II., as Palazzo Piccolomini, with a loggia added 1450, the Palazzo Pubblico, or Law Court and Prison, with its tall tower; and the Casino de' Nobili, formerly the Chamber of Commerce, or Loggia of S. Paolo, built 1417. An elegant fountain, named *Fonte Gaja* (or joyful), when the water first appeared in 1343, is a modern reproduction of the work of Jacopo della Quercia, styled "del Fonte." The original reliefs, in poor condition, are in the Opera del Duomo. The Races, called *Il Poggio* (flag), are held 2nd July, and 15th August, or Festival of the Assumption, by the seventeen Contrade (city wards), which take name from some animal, as Cont. della Lupa, Cont. dell' Aquila, &c. Each ward runs a horse. At this mediæval festival, the *carroccio*, the companies of armed warriors, the heralds, and the jesters, with a cap and bell, parade in quaint costume round the piazza of the town hall. It was thus celebrated in Victor Emmanuel's progress in 1860, through Central Italy. (See STORY'S *Roba di Roma*.)

The *\*Palazzo Pubblico*, or Della Signoria, is a massive pile, built 1296–1327, and much cracked by the earthquake of 1797; its high and graceful tower, called *Torre del Mangia* was added, 1326. It contains works of early Siena masters, worth notice. In the Biccherna Room—Sodoma's *Madonna and Saints*; and P. Lorenzetti's *Coronation of the*

Virgin. Balestre Room—A Lorenzetti's wall-paintings of Good and Bad Government (1339); S. Martini's portrait of G. F. de Ricci; and his fresco of the Madonna, St. Gerome, St. Gregory, &c. (1315); and Sodoma's *Saints*; frescoes of heroes and saints by J. Bartoli, in the vestibule. *Madonna Chapel*, built 1348, after the Great Plague, which swept away 30,000—Frescoes, portraits, &c., by T. Bartoli; and Sodoma's Holy Family. Consistory Room—Ceiling by Beccafumi, with his chiaro-oscuro figure of Justice, dark at the feet and the light gradually increasing towards the head; Portraits of Alexander VII. and other natives. Pretori Room—S. Spinelli's eleven or twelve paintings of Frederic I. (Barbarossa) and Alexander III. Sala della Pace—frescoes by A. Lorenzetti.

The *\*Duomo*, on a hill, west of Piazza del Campo, begun 1243 and finished about 1380, is on the site of a Temple of Minerva, and is striped with black and white marble inside and out. It is an imposing specimen of Italian-Gothic, 290 feet long, over-spread with ornaments even to the very spouts, in a style opposed to a noble and majestic simplicity. The front, turned to the east, is by Giovanni da Pisa, most elaborately carved, and comprises three great gable-headed portals of equal size, a large circular window, low cloistered towers with pyramids, statues, &c. Among the sculptures which cover it are Della Quercia's prophets and angels, and many curious heraldic animals figuring in the arms of towns once allied with Siena (represented by a she-wolf), as the stork for Perugia; goose, Orvieto; elephant, Rome; dragon, Pistoja; hare, Pisa; rhinoceros, Viterbo; horse, Arezzo; vulture, Volterra; lynx, Lucca; and the buck, Grosseto. The columns stand on lions. The lofty Clock Tower, by the brothers Agnolo and Agostino, of Siena, contains a clock dated 1148. It was rebuilt 1889, and is in eight storeys.

Within, the pillars are wreathed with leaves and fruit; the vaulting is coloured in azure and gold; the dome is 58 feet in diameter. The marble pavement is adorned with eight curious Bible subjects and *Sibyls*, by Beccafumi, done by the insertion of grey marble into white; which are covered over, but are shown for a fee. On the pilasters of the Cupola are trophies taken from the Florentine Guelphs, at the great battle of Monte Aperto in 1210. The high altar is by B. Peruzzi; its bronze tabernacle occupied another artist for a period of nine years. Notice the painted windows and terra-cotta portraits of Popes and Anti-popes, including Gregory VII. and Alexander III., both natives. The choir paintings, by Duccio di Buoninsegna (1311), were thought so much of, that they were brought to the church in public procession. Below the choir is the old octagon *Baptistery* of St. John, cased in marble; and containing frescoes by Beccafumi, &c., and bas-reliefs on the fine font, by Donatello, Ghiberti, Della Quercia, &c.

Among the Chapels are the following:—

*Chigi Chapel*, built by Alexander VII., of that family, is rich with marbles, silver, lapis lazuli,

bronzes, &c., and has Bernini's statues of St. Jerome and Magdalene, and C. Maratta's mosaics.

*S. Giovanni Battista Chapel*, by B. Peruzzi. It has Della Quercia's Adam and Eve; and Donatello's statue of St. John the Baptist. The octagon marble pulpit is a celebrated work, by Niccolò da Pisa and his sons. On the left of the nave is the *Libreria*, founded by Pius II. (Æneas Sylvius), and built by his nephew Cardinal Piccolomini (Pius III.). It is ornamented, outside, with arabesques, by Marrina, and a fresco by Pinturicchio; one of the eleven gaudy pictures (the rest being inside), illustrating the principal events in Pius II.'s life and painted 1503-7; S. Ricci's tomb of Mascagni; and another of B. Bandini, with angels, designed by M. Angelo; bas-relief of Donatello; but only a few books, and antiphonals full of old miniatures.

The *Opera del Duomo* contains a beautiful antique group of the *Three Graces*, found at Rome in the fifteenth century.

The Cathedral Square is surrounded by the Palazzo Reale, the Great Hospital, and the Palazzo del Magnifico. The Hospital was founded by a shoemaker, and bears the motto, "Sutor ultra crepidam." The Royal Palace comprises part of an earlier cathedral, never completed.

*S. Agostino's Church*, near Porta Tufi: a cross, built 1755, by Vanvitelli, annexed to the Tolcomel College, an edifice in the Florentine style. It contains pictures by Perugino (Christ on the Cross), Sodoma, Matteo di Siena, Spagnoletto, \*L. Memmi.

*Del Carmine*, near Porta S. Marco, has a clock and cloister, by B. Peruzzi, with paintings by Beccafumi, Sodoma, and Casolani, a native artist. It is only open early in the morning.

*La Concezione*, near Porto Romana, rebuilt 1528, by B. Peruzzi, has marble columns in the nave, and paintings by Matteo da Siena, Casolani, L. Memmi.

\**S. Domenico*, near Porta Fonte Branda, was built 1220-1465, and much damaged by the earthquake of 1797. Here are Sodoma's three pictures of the Ecstasy, Fainting, &c., of Santa Caterina da Siena, who was a Dominican sister; and her portrait by A. di Vanni. It has G. di Paolo's Madonna (1426) and Matteo di Siena's St. Barbe. Near it, in the Oratory, or House, of *St. Catherine*, which occupies the site of the dyer's shop in which she was born, are found frescoes of events in her life, by Vanni; such as her receiving the Stigmata, by Sodoma; and her visit to the Body of St. Agnes. She went to Avignon to bring back the Pope. In the cell and in the churches of *S. Cristoforo* and *S. Bernardino*, are frescoes, &c., by Pacchiarotto (who was here till 1535). The Fonte Branda faces the church.

*Fonte Giusta Church*, near Porta Camollia, built 1482, to commemorate a victory over the Florentines. It contains B. Peruzzi's fine Sibyl announcing the Birth of Christ to Augustus; a glove and other *ex-voto* offerings sent by Columbus, and a beautiful altar.

*S. Francesco*, near Porta Ovale, a large church built 1326, by Agnolò and his brother Agostino. Here is a Madonna and Child, a master-piece of Lorenzetti's. Fine frescoes by Sodoma are in the *Oratory of St. Bernardino*, close by, with paintings by Beccafumi, V. Salimbeni, &c.

*S. Quirico*, near the Botanic Gardens, contains two good pictures, viz., Vanni's Descent from the Cross and Casolani's Flight into Egypt.

*S. Martino*, at the back of the Palazzo Pubblico; a fine church, with a front by Fontana, 1613. It contains Della Quercia's coloured statues, Guercio's Martyrdom of St. Bartholomew, Guido's Circumcision, and a curious Battle-piece by L. Cini, who was present (1526) when it was fought outside the Camollia gate.

*S. Spirito*, near Porta Pispini, built 1345; the cupola, 1504; the front added by B. Peruzzi. It has paintings by Sodoma, Vanni, Salimbeni (four subjects in the Life of St. Hyacinth); and a good fresco by Fra Bartolommeo.

The *Istituto di Belle Arti*, or \**Academy*, out of the Via Cavour, has a useful and interesting series of Siena artists, especially the early masters, arranged in twelve rooms and corridors. It begins with a St. Peter and St. John, by Pierrolini of Siena (about 1100?), and a Madonna and Child, on wood, by Guido di Ghezso da Siena (1221), claimed by the Sienese as the earliest in modern art. It also comprises Sodoma's fine fresco of Christ at the Pillar. There are some old Italian, &c., engravings; also cartoons of Beccafumi's ornamented pavement, in the cathedral; some good specimens of wood carving, for which Siena is celebrated; and a mutilated marble group of the Graces. Open daily (except, as usual, Sundays and holidays), 9 to 3; admission, 1 lira.

Facing the Palazzo Pubblico is the *University*, founded 1203. It has the monument of Arlinghieri, a jurist, by Goro di Gregorio (1374).

The *Biblioteca* is in the room of the Academy degli Intronati (i.e., the Heavies or Stupids). It contains 60,000 volumes and 5,000 manuscripts; among which are a prose version of the *Æneid* of the thirteenth century, Greek Evangelaries of the ninth century, brought from Constantinople. Also Letters of St. Catherine of Siena, dictated by her (she could not write); and Letters of L. and F. Socinus or Sozzino (both natives), the founders of Socinianism: with Designs of B. Peruzzi, &c. Open daily 10 to 2, and 5 to 8.

The *Lizza* is a promenade laid out in 1779 on the site of a fortress, with fine views, and leading up to Fort S. Barbera (1560) Open to the public.

Most of the *Palaces* here are without the distinguishing court, and some of them are in a half-Gothic style, with curious fret-work in the windows.

*Palazzo Buonsignori*, near the ex-Ducal Palace is Italian-Gothic, of brick, with terra-cotta ornaments in the front. Date, 14th century.

*Palazzo del Magnifico*, next the cathedral, built 1504-8, by P. Petrucci, tyrant of Siena. Machiavelli praises him as a model tyrant; that name having its ancient anti-republican meaning of one who aspired to supreme power. Bronze work by Mazzini and B. Cozzarelli.

*Palazzo Pecci* (1300) completely restored.

*Palazzo Piccolomini-Bellanti*, next the Carmine Church, has B. Peruzzi's fresco of Scipio; a medalion of Laura; Fra Bartolommeo's Savonarola.

*Palazzo Pollini*, facing the Carmine Church, built by Peruzzi. This architect and painter was born at Accajano, near Siena; and after building Villa Farnesiana, at Rome, for the rich merchant Agostino Chigi, he became city architect at Siena, and built the walls, &c.

*Palazzo Tolomei*, an ancient house, erected 1205; in the Piazza Tolomei. In Via de Maestri, where the painters lived, is *Casa Beccafumi*, a small brick house. The *Casa Mensini* and *Casa Bambacini* are ornamented with frescoes.

The Botanical Gardens are at the back of the Great Hospital. The large *Theatre*, next the Palazzo Pubblico, is from the designs of Bibbiena.

About 3 miles from the city is the *Villa Belcaro*, or Turamini, which has good frescoes by B. Peruzzi, especially his Judgment of Paris, from the designs of Raphael. Here St. Catherine had previously established a religious house. It is surrounded by old ramparts.

All the country round Siena is hill or mountain of a volcanic character, chiefly arable soil, with a few olive trees and vineyards.

Leaving Siena, the rail passes near Monte Aperto, the scene of the great victory of the Ghibellines of Siena and Pisa over the Florentines, in 1260; and comes to

**Asciano (Stat.)**, population, 2,000, on the Ombrone. At 6 miles distance is the suppressed monastery of **Monte Oliveto Maggiore**, with fine frescoes by L. Signorelli and Sodoma. Permission must be got from the Istituto della Belle Arti at Siena.

[Here a short rail branches off down the river to Grosseto, on the coast; past **S. Giovanni d'Asso (Stat.)**; to the left of which is Buonconvento Castle, where the Emperor Henry VII. died, 1313, poisoned by the monks, it was said. Then **Torrenzieri (Stat.)**, not far from Monte Alcinio, and its vineyards; followed by **Monte Amiata**, under a peak 5,600 feet high; **Roccastrada**, and **Grosseto** (Route 25).]

The next place on the main line is

**Rapolano (Stat.)**, near a little inland watering place on a hill, 1,200 feet high, resorted to in the summer, for its sulphur Springs, useful for the skin and rheumatism. Hotel, Theatre, old Church, and Castle. The hills ascend and descend into the Val Chiana, to

**Lucignano (Stat.)** Between this and Arezzo to the north is the once marshy valley of Chiana, now drained by a canal, and converted into rich farms.

**Sinalunga (Stat.)**, or Asinalunga, the ancient *Sinus Longus*, in a pleasant spot. Population, 8,898. Some distance to the left is Cortona (see Route 27).

**Torrita (Stat.)** To the left (behind the hills) is Lake Trasymene, where Hannibal defeated the Romans (Route 27).

The line then passes **Montepulciano** and **Chiani**, to Chiusi: the first-named station taking name from an old cathedral town six miles to the east (population, 13,287), on the site of an Etruscan city (*Mons Politianus*), 2,000 feet high, celebrated for wine, styled by Redi, "d'ogni vino il Re" (the king of all). This was the birth-place of Politian (Angelo Ambrogini) and Cardinal Bellarmine. At **Chianciano** are *Baths*. About five miles further is **PIENZA**, the birth-place of two Popes, Pius II. and Pius III., above the valley of the Orcia.

**Chiusi (Stat.)**, where the branch from **Terontola** comes in (Route 27). The ancient *Clusium*, one of the twelve allied cities of the Etruscans, the seat of "Lars Porsena of Clusium," of Macaulay's Lay; on a hill about 800 feet above the sea, and 300 above the marshy valley of the Chiana, the ancient *Clanis*. Population, 5,005. It is a cathedral town, near a lake, on the site of the ancient town, out of whose ruins the modern city was constructed. The Cathedral of the twelfth century has eighteen columns from a Roman temple.

The bronze, and other antiquities discovered in this neighbourhood are described in Dennis's *Cemeteries of Etruria*. Most of them are collected at the *Museo Etrusco*, where a guide can be obtained for the tombs; inclusive fee, 5 lire. These are: the Deposito del Colle, Deposito della Scimia, Poggio Gajelli; the last said (without authority) to be the tomb of Porsena, described by Pliny. Some Christian catacombs are at Santa Caterina. N.B.—Artificial antiquities are made here; purchasers should be cautious.

The line descends the Chiana, leaving on the left **Città della Pieve** (pop., 7,696), on a hill, in the province of Perugia, the birthplace of Pietro Perugino (about 1446), one of the chief quattrocento masters, whose Adoration of the Magi and Baptism are here. Diligence from Chiusi. To the right are the volcanic hills (2,000 to 2,500 feet high), round Cetona and Radicofani, an old hunting-seat of the Grand Dukes of Tuscany.

**Ficulle (Stat.)**, from whence the line descends to Orvieto (on the Chiana); then to Orte (on the Tiber—see Route 27), where the rail from Ancona, Spoleto, and Terni falls in; and thence descends the Tiber to Rome. Cable tram from the station to the town of

**ORVIETO (Stat.)** The *Urbs vetus* of the Lombards, the Roman *Urbibentum*. Hotels.—Belle Arti; Aquila Bianca.

A dingy-looking cathedral town, in a fine spot, and capital of a former Papal province. Population, 16,424.

It stands on a volcanic hill, 1,170 feet above the sea (funicular railway from the station, 500 yards long)

and was formerly a residence of many Popes of the Guelph party who found a refuge here. Besides the Palazzo Pubblico (Town Hall) and the College, its most remarkable building is the handsome *\*Duomo*, an interesting specimen of Italian-Gothic, founded in honour of the miraculous Host at Bolsena, and of an ancient image of the Madonna. It was begun in 1290, by L. Maitini, of Siena, nearly finished in the fourteenth century, but not finally completed till about 1600, after nearly 400 architects, sculptors, painters, &c., had contributed to build and adorn it. Its three-gabled *Front*, like that of Siena, is 132 feet wide and 160 feet high, ornamented, chiefly on the four pilasters, with a profusion of carvings, mosaics, and statues, by Giovanni da Pisa and his pupils; the subjects being events from the Old Testament, the Life of Christ, the Last Judgment, Hell, and Paradise.

The church contains the following objects of notice:—Colossal statues of the twelve Apostles; the best being Giovanni da Bologna's St. Matthew, and Ippolite Scalza's St. Thomas; T. Zuccaro's Cure of the Blind Man; Muzian's Christ in the Garden.

The paintings in the tribune and stained windows are of the thirteenth and fourteenth centuries; Mochi's two statues of the Annunciation, at the high altar. S. Mosca's Adoration of the Magi. San Micheli's Visitation: a group of nine figures, executed by Mosca's son, aged fifteen years only. Scalza's pulpit; his statue of Ecce Homo; and a fine one of St. Sebastian. The

*Madonna Chapel*—has an old image of the Virgin della Stella; statues of Adam and Eve; Scalza's Pietà, a group of four figures (1579); frescoes in the ceiling, by Fra Beato and B. Gozzoli; and L. Signorelli's fine frescoes on wood of the Last Judgment, Paradise, and Hell, painted 1499, remarkable for the beauty of some of the figures and the curious mixture of heathen poets and mythological characters with Christian.

*Chapel of Santissimo Corporale*—so called from the Napkin stained by the Bleeding Host of Bolsena, is richly ornamented. It has R. da Montelupi's statue of Christ; a silver reliquary containing the napkin, by U. Vieri, a Siena goldsmith (1398), with twelve enamel paintings of the Miracle of the Host.

*Museo Municipale*, in the Opera del Duomo, opposite the Cathedral, contains Etruscan remains from the necropolis near the town, which should be visited.

S. Andrea and S. Giovinele are old churches.

S. Domenico Church, has Arnolfo's finetomb of Cardinal di Brago, and S. Memmi's Virgin and Saints. Some old Palaces and Convents deserve notice.

The Pozzo di S. Patrizio (i.e., St. Patrick) is a deep well in the tufa rock, with two spiral staircases down to the water, constructed by Sangallo; wide enough for mules to go down the 250 steps. In 1863 some very interesting Etruscan Tombs were found at Poggio del Roccolo (1 hour's drive), with frescoed walls quite fresh. Others have since been discovered close to the town.

Orvieto produces a good white wine. About 10

or 12 miles west of it is *Acquapendente*, an old town on a cliff, so called from its cascades; the birth-place of Fabricius, the anatomist.

From Orvieto the Rail is continued past *Alviano*, *Attigliano* (branch to Viterbo, page 142), and other unimportant stations, to *Orte*, and thence to Rome, by Civitella Castellana (page 151).

If the Road be taken it brings you to

### BOLSENA

(12 miles), on the Lake of Bolsena, in former Papal territory, near the ancient Etrurian city of *Volsinii*, on Via Cassia, taken after a siege, 266 B.C., by the Consul Fulvius Flaccus. A new Volsinii was founded, in which Sejanus, the favourite of Tiberius, was born. There is a Gothic Castle on the heights. Of the antiquities found here, in the sepulchres, Temple of Nurscia, &c., a granite vase and urn with fragments of pillars, face *Santa Cristina* Church; and other urns are in the vestry. This church is the scene of the miracle of the Bleeding Host, related in Church legends, and made the subject of one of Raphael's pictures in the Vatican. In 1264, a Bohemian priest, troubled with doubts about the doctrine of transubstantiation, was saying mass here, when he was astonished to see the Napkin which held the Host or consecrated wafer, stained with blood, proving, of course, that the wafer was converted into real flesh. Struck with the pretended miracle, he went to Urban IV., at Orvieto, confessed his error and received absolution. The Napkin, or Corporale, was carried in solemn procession to Orvieto, where a fine church was, in time, raised over the relic, and the festival of Corpus Domini, on Holy Thursday, appointed to commemorate it.

The Lake of Bolsena, the "great Volsinian mere" of Macaulay's ballad, is a shallow and unhealthy piece of water, about 70 square miles, surrounded by picturesque basalt hills, woods, and vineyards of red and white wines. It abounds with wild fowl and cels, which are excellent stewed in wine. On one of the two islands (Martana), Amalasuntha, daughter of Theodoric the Goth, was confined and strangled in 535 A.D. The peak of Montefiascone is seen away to the south-east.

The Post towns from Bolsena to Rome are as follow, the route being along the old Via Cassia.—

	Post.		Post
Montefiascone .....	1	Baccano .....	1
Viterbo .....	1	La Storta .....	1
L'Imposta .....	1	Rome .....	1½
Ronciiglione .....	1		
Monterosi (or Montorso) .....	1		8½

(Equal to 65 miles.)

The road passes a forest of oaks near the lake, to MONTEFIASCONE, an old cathedral town (population, 7,829), on a conspicuous hill, noted for its sweet Muscat wine. It contains a Duomo with a cupola, built by Sammicheli; a mediæval castle; and a Gothic church of S. Flaviano, which has the tomb of the German Canon Fugger, with the well known curious epitaph, written by his servant—"Est, est, est, et propter nihilum est, Joannes de Fuggeria."

dominus mens, mortuus est." The bishop liked good wine, which he called *est*, and the butler's inscription is to the effect that his master died here through too much *est*.

The road passes on, leaving on the right, Lake Bulicame, and its sulphur vapours; and on the left, the ruins of *Ferentium*; soon after which Monte Cimino (or *Ciminius*) comes into view, 3,460 feet high. At the north foot of it, about 1,200 feet above sea, is

### VITERBO

(near the site of *Fanum Voltumnæ*), now reached by rail (24½ miles) from Attigliano (see page 141).

Population, 19,749.

*Hotels*: Angelo; Aquila Nera.

This is the first important city reached by the traveller in the former Papal dominions, and was rebuilt by the Lombards out of the ruins of the Etruscan town. There are traces left of an ancient necropolis. It is a large walled town, containing fifty Churches; has paved streets; and is remarkable for the number of its *Fountains*, the best of which are in the Piazza Grande, and Piazza della Rocca (by Vignola, 1566). Its *Pecorino* cheese is excellent. Hither several Popes came to reside when their turbulent Romans made themselves troublesome; after it had been compelled to submit to the Pontiffs, and give up to them the chain of its principal gate. Adrian IV., an Englishman, is said to have made the Emperor Frederick Barbarossa hold his stirrup here (1155), while he mounted his mule, before giving him the *oculus pacis*; but the meeting really took place at Nepi (page 151), nearer Rome.

The *Cathedral* of S. Lorenzo is a Gothic church, on the site of a Temple of Hercules. It has tombs of Popes John XXI. (killed at the Bishop's Palace, by the falling of a wall), Alexander IV., Alexander V., Clement IV.; also, C. Maratti's St. Lawrence, F. Romanelli's St. Lawrence in Glory (at the altar), and A. Dürer's Christ and the Evangelists (in the sacristy). It was at this high altar that Henry of Cornwall, nephew of our Henry III., was, in 1279, stabbed by Guy de Montfort, in revenge for the king's treatment of his grandfather, Simon de Montfort, after the battle of Evesham. Dante refers to the murderer, as he who

"In God's bosom, smote"

The heart still worshipped on the banks of Thames," and puts him in the deepest pit of hell. At the old Bishop's *Palace*, a building of the thirteenth century, is the room in which the Conclave of Cardinals chose Gregory X., and Martin IV., after many weary months of delay. The former was Marco Polo's patron; and the latter, a Frenchman, was only elected in obedience to Charles of Anjou, by starving out the Conclave.

*S. Angelo in Spada* has in front an ancient Roman sarcophagus, containing the ashes of a certain beautiful *Giuliana*, of the thirteenth century.

*S. Francesco* has the tombs of Adrian V., and ment IV.; and the

*Santa Rosa*, annexed to a nunnery, has a gold shrine, containing the blackened mummy of the saint, called the "Rose of Viterbo." At the Church of *Santa Maria della Verità*, outside the walls, is Lorenzo da Viterbo's \*Sposalizio, or Marriage of the Virgin; a large and interesting fresco, full of portraits, which occupied the painter twenty-five years.

The *Palazzo Pubblico* was begun 1264, and finished by Sixtus IV., and has a good Fountain, some Etruscan sarcophagi in the court, with the Decree of Desiderius in the *Museum*, containing also paintings by L. da Viterbo and others, and Roman and Etruscan antiquities.

The *Palazzo S. Martino*, belonging to the Dorias, has a fine broad staircase, and the portrait and bed of the famous Olimpia Maidalchini, Innocent X.'s sister-in-law, and prime minister.

The *Palazzo Farnese* is now the Foundling Hospital.

Viterbo to Civita Vecchia, 35 miles; to Orte, where the rails from Florence and Ancona unite, 10 miles.

At the Church of St. Maria della Quercia (on the Orte Road), built by Bramante, are some terracottas by L. della Robbia. Farther on, at BAGNAIA, is the Villa Lanti, built by Vignola; and still farther is SORIANO, with a seat of the Albani family, on a cliff, commanding a fine view of the Tiber and the Monte Cimino ridge.

Descending towards Orte is the Bassano Lake, ancient *Lacus Vadimonis*, where the Romans defeated the Etruscans, B.C. 308. At *Orte* (*Stat.*), under the name of *Horta*, a military colony was established by Augustus, and among other relics is a bridge called Ponte d'Agostino.

To the west of Viterbo, 5 miles, is Castel d'Asso, or CASTELLACCIO, the site of the Etruscan *Castellum Ariz*, remarkable for the number and size of its rock *Tombs*, hewn in the solitary valleys around it; and about 8 to 12 miles south-west of Viterbo, under Monte Cimino, are Bieda, ancient *Blera*, and *Norchia*, equally remarkable for *Etruscan* remains of the same character. They run in terraces, and are marked by rude sculptures and inscriptions. VETRELLA (population, 6,000) is the nearest town. Further south is *Canino*, the seat of the late Prince Lucien Bonaparte; who made large collections of antiquities here and published an account of his investigations.

Leaving Viterbo, the road ascends the slope of Monte Cimino to

L'IMPOSTA, near the top of this volcanic range, which is 3,000 feet high, and from which an extensive panoramic prospect is enjoyed, taking in the Apennines, the Valley of the Tiber, Mount Soratte, the Campagna, and even of Rome (if the air be clear), though a day's journey off. Descend to

RONCIGLIONE (population, 6,069), an old place, with an old castle, iron works, &c., in a ravine of lava beds, under *Monte Cimino*, near the Vico Lake, the ancient *Lacus Ciminius*, in a deep crater. Two or three miles south-west of it is SURRI, the ancient *Sutrium*, on the Via Cassia, with its Roman

amphitheatre cut in the rock, having six rows of seats, and numerous cave tombs. To the east of Ronciglione is *Caprarola*, a palace built by Vignola, for Cardinal Farnese, on a rock, and surrounded by pentagonal walls. The paintings are by Zuccaro, &c., and the fine gardens are in the Italian style. The country about here belonged to the Farnese family, till seized by Innocent X. Farther on, towards the Tiber, is *CIVITA CASTELLANA*, so called from a strong fort built by Julius II. (See Route 27.)

After leaving Ronciglione, we enter the Campagna or Comarca, a wide, level, and for the most part desolate tract of volcanic soil, extending beyond Rome, as far as Terracina, on the Naples frontier.

Not far from Ronciglione is Nepi, the Etruscan *Nepet*, where Lucretia Borgia once resided. Retracing and turning southwards we come to Monterosi, or *Rossulim*, on the slope of the volcanic hills, round Lake Bracciano, or *Lacus Sabatus*, to the right; 20 miles round, formerly a crater. Here, as elsewhere, are Etruscan remains. A little before this the road from Terni and Perugia falls in. In this neighbourhood are *GALERA*, near the ancient *Caracæ*; *BRACCIANO* and its old Castle, near the Lake, and *Rocca Romana*, a hill 2,020 feet high; and *CERVETERI*, ancient *Cære* or *Agilla*, with its tombs or grottos. From *Cære* and its religious observances comes our word "ceremony." This place, with its numerous tombs, is best visited from Rome, as the sindaco must be informed beforehand, and wet weather must not be chosen.

*BACCANO*, on the site of a crater, and of *Ad Bacannas*, with swelling hills on both sides. It is mentioned by *Aristotle*.

*LA STORTA*, the last post town before Rome, at the junction of *Via Cassia* and *Via Claudia*, close to the *Pauline Aqueduct*. A little road-side chapel was built here, 1700, to commemorate, as the inscription de clares, a *personal meeting* between "God the Father" and St. Ignatius, in 1537. To the left is *ISOLA FARNES*, near the site of *Veii*, another famous Etruscan city, on the River *Cremera*, celebrated for the fatal *Dies Cremerensis*, when the *Fabii* were cut off by the *Velentes* in an ambushade, except one boy, who lived to perpetuate the family. It was taken by the Dictator *Camillus*, after a ten years' siege. A visit from *Isola to Veii* requires two to three hours, and a guide.

The road then passes the Tomb of *Nero*, or *P. V. Marianus*, with *Frascati* and *Albano* in view; and *Ponte Mole*, an old Roman bridge over the Tiber, where the adherents of *Cailline* were apprehended, and we soon enter *Rome* by the *Porto del Popolo*. (See Route 32.) Coming from *Monterosi* by rail, the line passes *Monte Rotondo (Stat.)*, 16 miles from Rome, near *Montana*, where *Garibaldi* was defeated by the *Papal troops*, 3rd November, 1867. The line follows the *Via Salaria* past *Castel Ghibileo*, where a bridge has been built (1892) over the Tiber.

## ROUTE 27.

**Florence to Rome, via Arezzo, Perugia, Assisi, Foligno, Spoleto, Terni, Orte, and down the Tiber.**

By rail 233 miles. Part of this line is the *Direct Rail to Rome* (see page 136) as far as *Terontola*; whence it proceeds via *Orvieto* and *Orte*. Leaving the central terminus, at *Florence*, the line goes round the walls to *Porta alla Croce Station*, and thence ascends the Arno. The stations to *Arezzo* are—

	Miles.		Miles.
Compiobbi .....	8	Montevarchi .....	34
Pontassieve .....	13	Bucine .....	38
Rignano .....	18	Laterina .....	41½
Incisa .....	22½	Ponticino .....	45
Figline .....	25½	Arezzo .....	55
S. Giovanni .....	30		

The line follows the north side of the river to

**Compiobbi (Stat.)**, with *Fiesole*, &c., in view.

**Pontassieve (Stat.)** Population, 11,410. Here the Sieve joins the Arno; and roads strike off to *Ravenna* (over the *Apennines*), and to *Arezzo* (round the eastern bend, of the Arno), while the rail follows the direction of its western bend. Between the two bends is the *Prato Magno* ridge (4,700 feet high), in a gorge of which is *Vallombrosa*, 12 miles from *Pontassieve* (Route 26). *Camaldoli*, another once celebrated convent, now suppressed, but worth visiting, is high up the *Apennines*, about 20 miles. It may be reached by the new line (28 miles) from *Arezzo* to *Pratovecchio-Stia*, thence 9 miles on foot, or carriage from *Poppi (Stat.)*, 9½ miles from *Arezzo*.

**Rignano (Stat.)**, population, 5,229, about 6 miles from *Vallombrosa*. On the other side of the Arno is *S. Donato* and its hill (1,320 feet high), celebrated for its fine prospect over *Val d'Arno*. The old *Rinuccini Palace* now belongs to the *Corsini* family. Here the upper Arno, or *Val d'Arno di Sopra*, begins.

**Incisa (Stat.)** So called from the manner in which the river cuts through the cliffs. The line crosses the Arno to

**Figline (Stat.)**, near which many fossil bones of the mastodon, hippopotamus, elephant, &c., have been found. It was the birthplace of *Pignotti*, the historian, and fable writer.

**San Giovanni (Stat.)** A small cathedral town, and the birthplace of two painters, *Tommaso Guidi*, usually called *Masaccio*, or *Dirty Tom*, and *Giovanni Manzoni*, usually called *Giovanni da S. Giovanni*; some of whose works are to be seen in the *Duomo* and *St. Lorenzo's Church*. In the latter church is the body of a mummy, found built into the wall.

**Montevarchi (Stat.)**, population, 10,084. Here is a museum of fossil bones found in this quarter. It was the benefice of *B. Varchi*, the historian.



**AREZZO (Stat.)**

The ancient *Arretium*, now the capital of a province, and a bishop's see.

Population, 39,477.

*Hotels:* Vittoria; Inghilterra.

It stands on two hills, in a fine plain, 3 miles from the Arno, on or near the site of the old Etruscan city, which was occupied by the Consul Flaminius, when Hannibal made his flank movement down the Clusine marshes, and defeated him at Thrasymene. The present walls, 3 miles round, with four gates in them, were made by its warlike bishop, Guido Tarlati, who fortified the town, made roads, fought the Pope and the Florentines in several pitched battles, was a good statesman, and raised Arezzo for a time to a great height of power. He died at last in his bed, 1327, in spite of a thundering excommunication from the Vatican. In 1384 it was taken and plundered by Ingelram de Coucy, or Cosse, who sold it to Florence; and it was stormed by the French in 1800. It is well built, the streets being paved, and comparatively wide and airy. The main street is called Corso Vit. Emanuele. At the top of one hill is the citadel; and near the Passionist Convent there are remains of an Amphitheatre, overlooking the town. In this, the principal square, are the Palazzo Pubblico, Theatre, and old Church of La Pieve.

Arezzo is remarkable as the birthplace of many eminent men, from Mæcenas downwards. The modern list includes Petrarch, accidentally born here, his parents being Florentines; Vasari, the painter, architect, and art-historian; Guido or Guittone d'Arezzo, the inventor of the musical staff and the musical scale, *do, re, mi, &c.*; another Guittone, a poet of Dante's age; Pope Julius III. and Cardinal Bibbiena; Leonardi Bruni l'Aretino, whose monument is in Santa Croce; and Pietro l'Aretino, the satirist, sometimes called "Il Divino," being one of those, says Forsyth, who "owe their celebrity to the meanness of their contemporaries;" Cesalpini, the naturalist; and Redi, the scholar, and author of "Bacco in Toscana," who of course praises the wine of his native town, as "Fa superbo l'Aretino." Under the name of Allectio, it ranks as the best in Tuscany.

Michael Angelo, who was himself born at Castel Caprese, near this town, puts the credit of this "nella sottilità dell'aria" to the fineness of the air. Tablets of these celebrated "Aretine," great and small, are seen all over the city.

In the old or upper town, called Sobborgo, stands the

*Cathedral of S. Donato*, built about 1277, in the Italian-Gothic style, by Arnolfo di Lapo. and Margaritone, who was an Arezzo man, and a painter, sculptor, and architect, and is buried here. It was enlarged in the fifteenth century, and ornamented with fine stained windows by a French monk, *Guillelmo da Marsiglia*; who also began the frescoes of the vault, finished by Castellucci d'Arezzo. High altar, by Giovanni da Pisa (1386), with bas-reliefs of the patron saint. Tomb and effigies, &c., of Tar-

lati, the fighting bishop, by the brothers Agostino and Agnolo (1327-30), with a series of sixteen bas-reliefs of the events in his stirring life. Margaritone's tomb of Gregory X., who died here. Statue of Ferdinand de' Medici, by Giovanni da Bologna. Monuments of Redi, Margaritone, &c. The façade is unfinished.

Among the paintings are a Magdalene, by Piero della Francesca; a St. Jerome, by Della Gatta; a Judith, by a townsman, Benvenuto Aretino.

Close by the Duomo is *Petrarch's House*, in which he was born, 1304; it is two storeys high, and has an inscription on the front. Monument to the poet.

At the churches of *Annunziata* and *S. Bernardo* are paintings by Vasari and Spinello Aretino.

*S. Francesco* contains some good frescoes of the Legend of the Cross, by P. della Francesca; an Annunciation, by Spinelli; and a window by Guilelmo da Marsiglia. *S. Maria della Pieve*, in Piazza Grande, on the site of a Temple of Bacchus, a very old church, partly re-built, 1262, by Marchione, and later restored, has three rows, one over the other, of round, angular, and twisted columns in its front, with many figures. It contains Vasari's St. George and the Dragon, and other paintings by him, with family portraits.

The *Hospital of Santa Maria della Misericordia* is a Gothic building of the fourteenth century. It is now the seat of the law courts. At the Abbey or *Badia* of S. Flosore is a large painting of the Feast of Ahasuerus, by Vasari; and a ceiling by Pozzi. *Public Museum* of bronzes, majolica urns, and vases of red ware, for which Arezzo was celebrated. Cav. V. Fungini's *Museum* of majolica and porcelain; admission on application.

The *Palazzo Comunale*, or Town Hall, built 1332, has been modernised. Next to this is a gallery or Loggia, 400 feet long; a handsome pile, by Vasari. Here is a statue of Ferdinand III. with portraits of P. Aretino, &c., and at the end of the promenade is a column to Mæcenas, erected by his admiring "conceives."

*Palazzo Brilandì*, or Montati, in Via di S. Vito, was the house in which Vasari was born, with works by him.

Rail to Fossato (on the line between Ancona and Rome, page 155), 8½ miles, through S. Giustino (page 153). Città Castello (page 153), Umbertide, and Gubbio (page 154).

Rail to Pratovecchio-Stia, see preceding page.

The Palus Clusina, or Clusine Marsh, to the west of Arezzo at the head of Val di Chiana, was drained by the Knights of St. Stephen, at Florence, and rendered one of the most fertile tracts in Italy. Its waters, which formerly ran into the Clanis and Tiber, are now diverted north, into the Arno. To reclaim the soil, great dykes were first erected to confine the waters, which, during their stagnation for a time, left a deposit of good earth, and were then sluiced off. This, being repeated, gave solidity to the bog, and gradually raised it above the level of the floods, and turned it into rich arable soil, now divided into large fattorie or farms.

Leaving Arezzo, the stations towards Rome are as follow:—

Miles.	Miles.
Frassineto ..... 62½	Ponte S. Giovanni.....110
Castiglione Florentino..... 66	Bastia .....116
Cortona ..... 72½	Assisi.....118
Terontola ..... 76½	Spello.....125
[Branch to	Foligno.....128
Castiglione del	Trevi.....132½
Lago ..... 82½	Spoletto.....144
Panicale ..... 86½	Terni.....162
Chiusi (Route	Narni.....163½
26) ..... 94½]	Orte.....179½
Passignano..... 84½	Hence via Bor-
Magione ..... 90	ghetto, &c. (as on
Ellera ..... 97	page 137) to
Perugia.....103	Rome.....232½

**Castiglione Fiorentino (Stat.)** A small town on a height, with two churches, commanding a fine prospect of the Val di Chiana. The hills on the east divide it from the Vale of the Tiber.

**CAMUSCIA**, at the bottom of the hill of Cortona, where the road to that place (1 mile) meets those to Arezzo, Fiano, and Montepulciano.

Omnibus, 1 lira, to the town from Cortona Station.

### CORTONA (Stat.)

*Hotels:* Nazionale; Stella.

A bishop's see (population, 3,591) and the ancient *Corytum* or *Cortona*, the capital of Etruria and one of the oldest of the Etruscan cities; the walls of which, made of the blocks of uncemented stone, in what is called the Cyclopean or Pelasgic style, still exist as foundations to the modern ones.

There are also traces of Roman baths; and outside Porta S. Agostino is an Etruscan sepulchre, called (by a confusion between Cortona and Croton, the residence of Pythagoras) the Grotta da Pitagora. In the mediæval troubles, Cortona sided with the Ghibellines, and had the misfortune to be plundered by its Arezzo neighbours, who razed its castle. Afterwards it came under the Casali family, and was sold to Florence in 1410. Cortona stands on the slope of a steep hill, among vineyards with black mountains behind, looking like a "picture hung on a wall" (*Forayth*), and overlooking the beautiful Val di Chiana and the Thrasymenean Lake. It has all the marks of an old town in its houses and narrow winding streets, &c. It gave birth to two painters, whose works are to be seen here, viz., Pietro Berrettini, or P. da Cortona, who designed and painted St. Martin's at Rome; and Luca Signorelli.

The *Cathedral*, built in the eleventh century, and restored in the eighteenth, has Signorelli's Descent from the Cross, 1512, and Last Supper; Pietro da Cortona's Annunciation; and monuments of Berridino the painter, of Card. Nereo, styled "Lumomone," a title formerly given to the local rulers, and of Tommasi, Grand Master of Malta, 1103;

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with a sarcophagus of the Consul Flaminius (?), with bas-reliefs of the Dionysos and the Amazons. *S. Agostino*—P. da Cortona's Virgin and Saints, and another, by J. da Empoli. *S. Domenico*, built in the thirteenth century—Fra Beato's Madonna Enthroned; Palma Giovane's Assumption; and another piece, with portraits of Lorenzo and Cosmo de' Medici. *S. Francesco*, another church of the thirteenth century—P. da Cortona's Annunciation; and Cigoli's Miracle of St. Anthony's Ass. *Del Gesù*—L. Signorelli's and Fra Beato's Annunciation, &c. *S. Margherita*—a conspicuous Gothic church and nunnery, by Niccolò da Pisa and his son. Here are some richly ornamented chapels. One, containing a gold crown, presented by P. da Cortona; also paintings by L. Signorelli, Baroccio, Empoli, Vanni, &c.; and the tomb of St. Margaret, with its bas-reliefs of the thirteenth century. *S. Niccolò* has an altar-piece by L. Signorelli.

The *Palazzo Pretorio*, or Town Hall, is the seat of the Accademia Etrusca, founded 1726, with a library of books and MSS., and a museum of fine bronzes, &c. Among the portraits is one of Lord Cowper, who was an Italian scholar.

**Terontola (Stat.)**, where the direct line towards Rome turns off, by **Castiglione del Lago** (i.e., on the Lake of Thrasymene, as below) and **Panicale** (two of Perugino's pictures to be seen) to **Chiusi**, as in Route 26 (page 140).

Returning to Camuscia, the Road ascends past Ossaja, the last place on the old Tuscan frontier, to the summit of the Spelunca chain, which looks on Val di Chiana and the famous **Thrasymene Lake** below, where Hannibal defeated the Romans, under Flaminius, for the third time, a.c. 217. Pass Monte Gualandro, the Montes Cortoneses of Livy, and the Ponte di Sanguinetto, or Bloody River, and descend to the flats of

**CASE DEL PIANO**, which was till lately the first place in the Papal province of Perugia, now annexed to the kingdom of Italy. The road, hemmed in by the Gualandro Hills, enters the defile by the Borghetto Tower, close to the lake, where the Carthaginians were in ambush, and winds round the corner of the lake to the Torre de Annibale, and another defile near

**Passignano (Stat.)**, between which and the Borghetto, 4 miles, the battle was fought which ended so disastrously for the Romans. Their Consul was killed, and only 6,000 Romans escaped. It lasted three hours, during which an earthquake occurred, which overthrew many towns in Italy, but was unnoticed by the combatants.

"I roam

By Thrasymene's Lake, in the defiles  
Fatal to Roman rashness, more at home;  
For there the Carthaginian's warlike wiles  
Come back before me, as his skill beguiles

The post between the mountains and the shore.—Byron

Human bones, it is said, are still found here.

The Lacus Thrasymenus or *Thrasymene*, now Lago Trasimeno or di Perugia, is a shallow piece of water, about 8 miles across; its greatest depth being 20 feet, and this is gradually decreasing.

one of two islands near Passignano is a convent. It is bordered by low hills covered with pines, oaks, and olives; and abounds with good trout and eels. It has no visible outlet, and to prevent the overflow which used to follow the rains, a stone tunnel or *emissario* was constructed in the fifteenth century by Braccio da Montone, Lord of Perugia, running out from the south-east side, near S. Savino, opposite Polvese island. This ancient piece of engineering work is 6 feet high, and 2,845 feet long, with seven shafts in it. The drainage, after passing through the tunnel, turns several mills, and runs to the Caina, and thence to the Tiber. From Passignano the line proceeds to

**Magione (Stat.),** and thence across the Caina, to

### PERUGIA (Stat.)

The ancient *Perusia* or *Perusium*; head of a province; seat of a university, bishop, &c.

Population, 51,951.

**Hotels:** Grand Hotel; Posta.

*Omnibus* to the town.

Good beef, mutton, pork, veal, and sweetmeats, particularly *ossì di morto*, or dead men's bones.

**\*Chief Objects of Notice.**— Fonte Maggiore, Exchange, Duomo, S. Francesco, S. Pietro Mura, Picture Gallery in the Palazzo Pubblico.

This old city is the capital of the modern division of Umbria, but it was anciently an Etruscan town, being 3 miles from the Tiber, which the Romans made the boundary between Etruria and Umbria, lying beyond towards the Apennines. The Rivers Topino and Chiascio join the Tiber at the foot of the hill. In the year 50 B.C., during the second triumvirate, it was held by Mark Antony's brother against Octavian, afterwards Augustus, who plundered and burnt it after a long siege, but restored it as *Perusia Augusta*.

It stands on the summit of a double topped hill, about 1,700 feet high, and was surrounded by old walls 6 miles in circuit, which have been partly demolished, with wide clean streets and old massive houses. Its hundred Churches make a good show with their towers (it is hence styled Turenne), but the town has a decayed look, its population being only a fraction of what it was formerly. The plague of 1448 carried off 100,000 persons of the city and environs, but it has escaped the cholera of the present century. In the middle ages it took the Guelph side, and then fell under the power of Braccio da Montone, surnamed Strongarm. It was defended by a strong citadel, built by Paul III., and entirely removed in 1860, from the site of which is obtained a fine prospect of the Apennines and Lake Trasymene. Part of the site is occupied by the new Prefecture. The circus for the game of pallone is close by. In the present day it has become notorious for a cowardly and wanton attack of the Swiss mercenaries of the Pope, in July, 1859, who placed the unresisting inhabitants at their mercy, plundered the Benedictine Convent, killed the landlord of the Hotel de France at his door, and nearly killed an American

family staying in the house. Several persons were overwhelmed by an earthquake, 8th May, 1861. Perugia is very specially noted for the number and variety of fine prospects which its lofty situation affords, and is a pleasant and not expensive summer resort.

Perugia is celebrated for the eminent men of learning it has produced, and also for a school of painting, the Umbrian School, founded by P. *Perugino* (1446–1524), whose real name was P. Vannucci, of Castello della Pieve, or de Castro Plebis, where he was born, but who takes name from Perugia, where he learned his art, and painted several pictures for the Cambio, &c.; also the Virgin and Child, now in our National Gallery. He was the teacher of Raphael, the great founder of the Roman school. Other pupils were Bernardo di Betto or Pinturicchio, a native of Perugia (1454–1513); Giann. di Paolo Manni; Spagnuola or Lo Spagna; and R. Zoppo, a Florentine.

"After those three or four cities of Italy, the annals of which form pre-eminently important chapters of the history of European civilisation, there is perhaps no more interesting city in the peninsula than Perugia. The stories of its art, of its arms, of its political vicissitudes and struggles, have all been worthy of a larger share of the world's attention than can be generally accorded to the history of a single city. The importance and interest which attach to it in all those respects have been fully recognised by a great number of native writers; and few, if any one of the secondary cities of Italy, have received more abundant illustration of every phase of its past social existence." *TROLLOPE'S Lenten Journey in Umbria*.

The Cathedral, on one hill top, is joined to the Prefecture Hill by the Corso Vanucci, parallel to which is Via Baglioni (leading to Piazza del Sopramuro), where some old basement walls are seen, with the (re-erected) remains of a *Porta Marzia*, an ancient Etruscan gate. Another gate equally ancient, but altered by the Romans in 3 B.C., and called *Arco di Augusto*, or *Porta Augusta*, stands on the old Roman Road, north of the cathedral. It is built of lava blocks, and the arch is 30 feet high. Like the other, it is inscribed "Colonia Vibia," and "Augusta Perusia." In Piazza del Municipio, facing the Palazzo del Municipio, is a fountain, the

**\*Fonte Maggiore**, one of the finest works of art in the city, erected 1274–80; of which a particular account was published 1834, by Vertimiglioli, with eighty plates. It consists of three basins, one over the other, two of marble, by Niccolò da Pisa and Arnolfo di Lapo, and the third at top of bronze, by Messer Rosso. The bas-reliefs on the first basin include designs of the twelve months, heads of Adam and Eve, Samson, David and Goliath, Romulus and Remus, wolf and lamb, a lion (for the Guelphs), griffin (for Perugia), two eagles, &c. On the second basin are twenty-four statuettes, emblematical of St. Peter, Rome, St. Paul, Fertility, Abundance, Nymphs, &c.

The *Palazzo Comunale*, or Town Hall, of the thirteenth century, now the seat of the Municipality, has some carvings near the doors and windows, and an *Ecce Homo*, by Perugino, in the chapel. Here are the city Archives. Here also, is the

\**Pinacoteca* or Gallery of Paintings, chiefly of the Umbrian school; as G. Manni's Madonna Enthroned; Perugino's Madonna and Saints, and his Nativity and Baptism of Christ; Pinturicchio's Evangelists and Saints; B. Gozzoli's Madonna; T. Bartoli's Madonna; and other works by Lo Spagna, Alfani, &c.

The Biblioteca Publica in the same building contains 30,000 vols., and some valuable MSS.

\**Il Cambio*, or the old Exchange, in the Corso, is of the fifteenth century, and is adorned with a series of *frescoes* by Perugino (1500), which are reckoned among his best. They include God the Father, with Sibyls and Prophets; the Nativity and Transfiguration; and figures of Pittacus, Socrates, Leonidas, N. Pompilius, Fabius Maximus, Trajan, and other classical personages. The planets are on the ceiling; and on the pilasters are portraits of Perugino and others. Some of the wood carvings were designed by Raphael. Altar-piece by G. Manni in the chapel. *Perugino's House* is in Via Deliziosa, with his name on the door.

Statue of Victor Emmanuel II. in the Piazza Vitt. Eman. Monument to Garibaldi in Piazza del Sopramuro.

The old Podestà (Capitano) and old University are now occupied by the Law Courts.

Out of 103 churches, not to speak of about fifty convents, which flourished here, the following are the most remarkable:—

The \**Duomo* of St. Lorenzo is of the fifteenth century, Gothic and Norman, and contains three naves, with handsome-looking, but common, marble columns; with Baroccio's Descent from the Cross, his best work: L. Signorelli's high altar-piece; St. Peter and St. Paul, by Giannicola, a pupil of Perugino. The stalls were designed by Raphael; and the stained windows, in stripes of green and blue, were done 1565. Tombs of Innocent III and Martin V.

In the Canon's library are MS. Bibles of the seventh and eighth century, and the first book printed here (1496), B. Capra's *I Consigli*.

In Piazza Danti to the north, is V. Danti's bronze statue of Julius III., erected 1555. Danti was a native.

*S. Agnese*, near the University, has its cloister chapel painted by Perugino; God the Father, and the Madonna.

*S. Agostino*, near Porta S. Tommaso. Perugino's bas-reliefs in the choir. D. Alfani's ceiling, in the Confraternita.

*S. Angelo*, near Porta S. Angelo; a perfectly Round Church of the fifth and sixth centuries, 11 feet diameter, built on the site of a Temple of Vesta, of which it contains sixteen pillars out of twenty-eight in the whole periphery. It has two Gothic portraits. The Gothic portal is 14th cent. *Oratorio di S. Bernardino* has a fine front, by A. di Duccio, 1459-61, in a half-Gothic style.

*S. Domenico*, near the Corso Cavour, rebuilt 1632 by C. Maderno; except the choir, which belongs to an old Gothic church, by Giovanni da Pisa, 1304, and has a grand stained window belonging to the old church. The tomb of Benedict XI. (died here 1304 of poison) is a well-carved work, by Di Pisa; the Adoration of the Magi, by B. Bonfiglio.

*S. Ercolano*, near the Porta Marzia, is of the thirteenth century.

\**S. Francesco de' Conventuali*, near Porta della Conca, an old Gothic church 1230, restored 1757. It has the remains of Braccio da Montone, who was killed 1424; Perugino's St. Sebastian, done at the age of seventy-two; Saints, by C. Alfani; and T. Bartoli's Virgin and Child (1403), the only one of this master in the city.

*S. Francesco del Monte*, outside Porta S. Angelo, has a Nativity, by Perugino; *S. Girolamo*, at the end of Via Papale, an altar-piece, by his pupil, Pinturicchio; and *S. Giuliana* (built 1292), outside Porta del Castello, has another Perugino.

*Madonna di Monte Luce*, outside Porta Pese, is a half-Gothic church, by G. Danti.

*Santa Maria Nuova*, near Porta S. Tommaso, has Perugino's Adoration of the Magi (with his own portrait), his Transfiguration, and S. del Plombo's St. Sebastian and St. Roch.

*S. Maria del Popolo*, built 1547, by G. Alessi, who is buried in St. Fiorenzo's Church.

\**S. Pietro fuori di Mura* (i.e., outside the wall, but now inside Porta Costanza), a basilica church, annexed to the great Benedictine Convent, founded about A.D. 1000 by Pietro Vincioli di Perugia. It is otherwise called *S. Pietro de' Casinensi*. It has eighteen old granite and marble pillars, and several Perugia masters—as Perugino's Dead Christ, and five small paintings in the sacristy; Raphael's St. John, and the Infant Jesus, one of his earliest works. Also ten pictures by Aliense; V. Salerni's Vision of St. Gregory; Lo Spagna's Madonna; P. Alfani's Assumption; B. Bonfigli's Descent from the Cross; Sassoferrato's Judith; Frescoes, by Vasari; Mino da Fiesole's bas-reliefs; Caravaggio's Sta. Francesca; D. Dossi's Head of Christ; Titian's Ecce Homo; Bassano's Crown of Thorns; Guercino's Christ Bound. The wood carvings and inlaid work of the choir are by two Bergamo artists.

*S. Pietro Martire* has a fine Madonna and Angela, by Perugino.

*S. Severo College*, at the Camaldoli Convent, has Raphael's *first fresco* (1505), with additions by Perugino (1521). Their names are inscribed.

*S. Tommaso* has the Unbelief of St. Thomas, a fine work by Giannicola, of the Perugia school.

The *University*, or *Collegio delle Belle Arti*, founded 1320, has a place in the Olivetan Convent near Porta S. Angelo, and is well attended. It comprises a library; cabinets of minerals and plants, &c. Here is the Archaeological Museum (Cabinetti Archeologici), containing Etruscan and Roman bronzes and silver articles, bas-reliefs, vases, and eighty inscriptions; one, the longest Etruscan inscription known, contains forty-five lines. other relic is a quadriga or racing car.

There are several private galleries of paintings, chiefly of Perugino's school, and collections of antiquities, some of which are on sale. The largest gallery is that of Palazzo Penna. Raphael's fine Madonna del Libro at the *Palazzo Conestabile-Staffa*, a small one and one of his earliest works, was sold by the family to the Emperor of Russia, 1872. There is a *Theatre* near the Corso.

In Palazzo Baldeschi, in the Corso Vannucci, is to be seen (50c.) a drawing by Raphael for one of the frescoes in Siena Cathedral.

About one mile outside the city, near Ponte di S. Giovanni, on the road to Rome, an Etruscan necropolis was discovered in 1840, called the Grotta or Sepolero de' Volumnii. On the Florence Road, near Commenda, is another Etruscan relic, called Tempio di S. Manno. Further discoveries of Etruscan remains were made in 1887, and the Museum (page 147) contains some unique bronzes then found. About 12 miles distant is Camaldoli Convent of Montecorona, among forests of pines.

From Perugia, the direct road to Rome is down the Tiber, *viâ* Todi and Narni (50 miles); but the rail *viâ* Assisi, Foligno, Spoleto, and Narni is the most interesting, though 20 or 25 miles longer. Todi, along the direct road, is the ancient *Tuder*, on the Via Amerina, where are extensive ruins of a temple and the handsome church of La Consolazione.

Leaving Perugia, the rail crosses the *Tiber* or *Tevere*, at Ponte S. Giovanni (Stat.), near the ancient necropolis above mentioned, into Umbria. It passes *Assisi* (Stat.), near a small town (population, 8,123), half-ruined by the earthquake of 12th February, 1854. Near the station is

SANTA MARIA DEGLI ANGELI, so called from the fine Church of the Madonna, built 1569 by Vignola; round the little stone cottage, or Oratory, of St. Francis, in which he began his ascetic way of life, 1206. On the front is a large modern fresco, by Overbeck, in imitation of the early masters of the Umbrian school. It contains some old frescoes by Lo Spagna, and is annexed to the large metropolitan convent of the Franciscans, called the Portiuncula, as being the first portion obtained by the Order from the Benedictines in 1511. Pilgrims flock hither and to Assisi, 21st July to 1st August, and 4th October, to benefit by the indulgences of St. Francis. This pile was damaged by the earthquakes of 1832 and 1854, but has been restored.

From here it is  $\frac{1}{2}$  mile to Assisi, up the hills, a little out of the high road, which may be joined again at Spello, farther on. This excursion takes 5 or 6 hours.

#### ASSISI (Stat.)

The ancient *Assisium*, a bishop's see, and the birthplace of St. Francis d' Assisi and Metastasio. Population, 16,471.

*Steds:* Albergo Leone; del Subasio. It is a walled town, on the side of a picturesque *monte*, overlooking the valley of the Topino, a

branch of the Tiber; and contains several relics of the old Roman town or *municipium*; among which are remains of a forum, baths, aqueducts, vases (seen at the public fountains), and a *\*Temple of Minerva*, now turned into a *Church* of the Madonna. It stands in the market-place; where the portico is seen, in good preservation, of six fluted Corinthian columns, 35 feet high, including the base and capitals. It was the only building which Goethe, whose taste was hyper-classical, would look at, when he visited Assisi in 1786. Lodgings for a lengthened stay can be obtained at very cheap rates.

The *Duomo d'S. Rufino*, of the twelfth century, was restored in the sixteenth century by G. Alessi. It has an ancient crypt and a fine Roman sarcophagus, with a bas-relief of Diana and Endymion, now used as an altar.

*Santa Chiara*, built 1253, by F. da Campello, is dedicated to a female disciple of St. Francis, founder of the St. Clares, and has some frescoes by Giotto.

*Chiesa Nuova*, or the *New Church*, occupies the site of the house in which St. Francis was born, 1182. He became the founder of one of the four mendicant orders, known as the Franciscans, or Grey Friars, or Brothers of the Oratory, and died here 1226; soon after which a Church was built on his grave, and dedicated to him, which is the chief object of notice with most visitors, on account of its early frescoes of the thirteenth and fourteenth centuries, its painted windows, &c.

This church of *\*S. Francesco*, built for the most part between 1228 and 1253, by a German architect, Jacob or Jacopo, consists of two churches (or three, including the crypt), one over the other like steps, on the slope of the hill side. The lower church is dark and grim-looking, in comparison with the cheerful one above it; and there are but few characteristic mouldings to mark the style, which is rather German than Italian. The crypt underneath contains the body of St. Francis in a tomb cut in the rock. The mountain behind, about 8 miles off, called Monte Subasio, rises 3,990 feet, and here is the "Carceri" or Grotto to which the saint went to pray; near a small priory, which has a splendid view over the vale of Umbria.

"This Church," says Fergusson (*Hand-Book of Architecture*), "depends on its painting much more than on its architecture, for its magnificence and character. In the first place it is small, the upper building being only 225 feet by 36 in width; and though the lower one has side aisles which extend the width to 100 feet, the upper church is only 60 feet in height, and the lower about half as high; so that it is far too small for much architectural display. The whole church is covered with fresco paintings in great variety and of the most beautiful character, which render it one of the most celebrated and admired of all Italy. Without its frescoes, and if found on the north side of the Alps, it would hardly attract any attention."

The entrance is through the *Lower Church*; which is always open, and is reached by a narthex, or vestibule, added in the fifteenth century, close to chapels painted by Buffalmacco and C. Sermeli. The side chapels within are as follows:—*St. Louis's* or *Stephen's Chapel* (on the right)—Frescoes, by Spagna and A. Doni, whose Prophets and Sibyls are in the ceiling. *St. Anthony's Chapel*—Frescoes, by C. Sermeli, painted in the sixteenth century, over those of Giotto, except his Coronation of the Virgin. *Magdalen Chapel*—Frescoes, by Buffalmacco. *Right Transept*—Frescoes, by T. Gaddi and his pupil, Giovanni di Milan; and the Annunciation, by P. Capanna. *Right Transept Chapel*—Frescoes, by Giotto and L. and S. Memmi. Between the *Choir* and *Nave*—Frescoes, by Giotto, of the Franciscan vows of Poverty, Chastity, and Obedience, and St. Francis in Glory; with the Crucifixion, by P. Cavallini. *Left Transept*—P. Capanna's Life of Christ, and the Stigmata of St. Francis, whose portrait, by Giunta da Pisa, is in the sacristy adjoining. *Chapels on the left side*—Coronation of the Virgin, by Giotto or Fra Martino; T. Gaddi's Crucifixion, and Frescoes by S. Memmi.

The *Upper Church*, seen for a fee to the custode, is adorned with frescoes on the walls and ceiling, by Giotto, Cimabue, and Giunta da Pisa; but the exact share of each is disputed by art-critics. The subjects are from the Bible and the life of St. Francis. In the cloisters and refectory of the convent are portraits of some early Franciscans, and a Lord's Supper, by A. Doni and Solimena. Like other buildings, this one was much shaken by the earthquake of 1854. The few brethren here have been permitted to remain until their death.

The Giardini Pubblico affords a good view of the town, and near it are ruins of a Roman amphitheatre. The monastery of San Damiano contains frescoes by San Giorgio.

From Assisi the rail runs under Monte Subasio, at

**Spello (Stat.)**, population, 5,076, close to a small town, steep and ill built; the ancient *Hispellum*, containing a Roman gate, called *Porta Veneris*, and some fine \*frescoes by Pinturicchio, in the churches of S. Francesco and Santa Maria Maggiore. Those of the latter (in the Baglioni Chapel) have been engraved by the Arundel Society; and it has also two frescoes by Perugino. It was damaged by the earthquakes. At

#### FOLIGNO (Stat.),

The ancient *Fulginium*, the road joins the Via Flaminia, and the road and railway from Ancona to Rome. (See Route 29). To Fano, over the Furlo Pass, 12 hours.

Population, 23,202.

*Hotels*: Aquila d'Oro; La Posta.

Foligno, before its incorporation with the States of the Church in 1699, was an independent republic; now part of the Italian kingdom. It is a hand-

some bustling town, and overlooks the fine valley of the Clitumnus, or Maroggia, famous for its fine long-horned white cattle, which furnished the victim *a maxima* for the Roman triumphs and sacrifices. It joins the Topino, a little below.

It has a small, Gothic cathedral, dedicated to S. Feliciano, with red marble lions at the door, and several churches; one of which, *Santa Anna*, built by Bramante, contained Raphael's "Madonna di Foligno" now in the Vatican. This, like N. Alunno da Foligno's altar-piece, at S. Niccolò, made a journey to Paris. Opposite the Purgatory Church is an obelisk, surmounted by a crucifix, and a lamp kept perpetually lighted. Here the Flaminian Way made a loop line to Narni, passing Bevagna, or *Mevania* (under Monte Falco), the birthplace of Propertius, though he is claimed by Foligno and Stello and, with some probability, by Assisi.

**Trevi (Stat.)** The Roman *Trebia*, in an amphitheatre of hills.

Population, 5,300.

At the Pinacoteca are three pictures by Lo Spagna, and the church of S. Emiliano has fine altars.

Before reaching the Le Vene post-house, the road passes the source of the Clitumnus, or Clitunno, a little crystal stream at the head of the Maroggia, if not identical with it; on the banks of which is the *Temple of Clitumnus*, of "small and delicate proportions," as Byron describes it; originally Roman, but altered or converted into a wayside chapel.

"Hinc albi Clitumnæ, græcæ, et maxima, taurus, Victimæ."

Pliny says the water had the reputation of whitening the skin of the cattle which fed on its banks. The musical description in "Childe Harold" should not be forgotten here:—

"Past not unblest the Genius of the place!  
If through the air a zephyr more serene  
Win to the brow, 'tis his; and if ye trace  
Along his margin, a more eloquent green,  
If on the heart the freshness of the scene  
Sprinkle its coolness, and from the dry dust  
Of weary life a moment lave it clean  
With Nature's baptism, 'tis to him ye must  
Pay orisons for this suspension of disgust."

The next place is

#### SPOLETO (Stat.),

The ancient "*Spoletem, Umbriæ caput*," in a very picturesque country on the Maroggia, traversed by an aqueduct and dotted by villas. An archbishop's see and formerly the head of a Papal delegation, now united with the kingdom of Italy.

Population, 11,885. Two small hotels.

It was made the head of a duchy by the Lombard Kings, 572; was burnt by Frederick Barbarossa for siding with the Pope; and, during French rule, became the head of the department of "Trasimene." Near one of the gates, in its old Gothic wall, is a Roman Arch, called *Porta di Babele*, or della Fuga, with an inscription (of a later date than his time) recording Hann

repulse, when he attempted to advance towards Rome after the battle of Thrasymenus. Its other signs of Roman occupation include a triumphal arch of Drusus and Germanicus; a Temple of Jupiter, at St. Andrea's; part of a large theatre; a house (restored) once belonging to the mother of Vespasian; and remains of a Temple of Concord, of which fourteen pillars are seen in the Crucifix Church, outside the walls.

The lofty *Aqueduct*, which also serves as a roadway, is 680 feet long, and in one part nearly 290 high; it is on ten Gothic arches, and is supposed to be of the seventh or eighth century. There are traces of Theodorici's Palace, which was rebuilt by Narses, after its ruin by the Goths. It has a fountain, with figures of Diana, &c.

The *Cathedral* is a handsome church, originally in the Lombard style, restored in 1644. It has a gold mosaic on its front, of 1207; and contains Madonnas by Annibale Carracci, and Fra Filippo Lippi, who was buried here by Lorenzo de' Medici, with an epitaph by Politian.

*S. Pietro*, outside Porta Romana, is another Lombard church. The citadel commands a view of the Apennines, Perugia, &c. It was gallantly defended by the Irish Brigade on behalf of the Pope, in 1860.

At the Palazzo Pubblico, or Town Hall, is a fresco by Spagna.

Preserved meats, fruits, and truffles are the principal productions of Spoleto.

Its old castle, standing on a basement of cyclopean walls, commands a fine prospect.

**MONTE LUCCO**, 1 mile east, across the valley, which is spanned by the aqueduct, is a charming spot; covered with fine old oaks, one of which is upwards of 50 feet round. The ascent requires somewhat under two hours. Here is the ancient Monastery of S. Giuliano, on the site of a Temple of Mars, with some hermitages.

From Spoleto the Road ascends Monte Somma, 4,040 feet high, with fine views of the Vale of Clitumnus, Monte Luco, &c.; it then descends the Strettura Pass, the hotel of which was a villa built by Leo XII. The Rail passes through Monte Somma by a tunnel (its highest point), to

### TERNI (Stat.)

The Roman *Interamna*, between the Velino and the Nera, celebrated as the birthplace of Tacitus the historian (at least he is claimed by the town); and for the magnificent *Falls of Terni*, which are 5 miles distant.

Population, 15,773.

*Hotels:* Europa ed Inghilterra.

It is a bishop's see and has an old Cathedral, with several Roman remains, viz., part of a Temple of the Sun, in the Church of S. Salvatore; of an Amphitheatre, in the Bishop's Garden; a Temple of Hercules, in the College of S. Sivo; and Baths in *Cassa Spada*. Outside the walls is part of a Roman bridge, replaced by one of Clement VIII., built 1602. Since 1840 it has been supplied with good drinking water. The Emperors Tacitus and Florian

were natives of Terni, as well as the historian. Its wine and peaches are noted.

The *\*Falls of Terni*, or of the *Velino*, are 5 miles up the Nera, at the junction of the Velino, which comes down from Rieti at a much higher level. Conveyances may be hired at the Hotel (7 to 10 lire). The way lies through a beautiful country. The Falls are heard at some distance.

—andit amnis

*Sulfurea Nar albus aqua, fontesque Velini. —Virgil.*

Like those of Tivoli, these Falls, called Caduta, or Cascade della Marmore, are artificial in their origin, having been made, in the first instance, by the Consul, M. C. Dentatus, B.C. 240, who, to drain the surplus water which inundated the valley of the Velino, made or widened a cut through the cliff down to the lower level of the Nera. Here the water "clears the wave-worn precipice," and falls into the gulf below, over 500 feet, in three leaps, the middle one being 380 feet perpendicular, and the lower one a succession of rapids. The channel is about 50 feet wide. Some estimates make the total fall only 455 feet, which is nearly equalled by the Fall of Foyers, in Scotland; a fall which, in Dr. Clarke's opinion, ranks next to that of Terni. This fall far exceeds the Falls of Schaffhausen, in Switzerland. One striking view can be got from the Specola, a pavilion built by Pius VI., overhanging the fall, and here also is a fine prospect of the valley and hills around; but the best view of the waters is obtained from the Nera below.

Look back!

Lo where it comes like an eternity,

As if to sweep down all things in its track,

Charming the eye with dread; a matchless cataract.

Horribly beautiful!—but on the verge

From side to side, beneath the glittering morn

An Iris sits, amidst the infernal surge

Like Hope.

—Byron.

These rainbows are seen at different parts of the falls in the sunshine. The waters here, as in other parts of Italy, have a petrifying quality, and deposit much tartrate of lime on the wood and mosses. Near this is a villa, once inhabited by Queen Caroline.

From the Falls the road may be followed up the Velino, to the Pie di Luco Lake; and on to Rieti, in the Roman *Tempo*, and Aquila, among the Sabine Hills in the Abruzzi, and thence round to Naples. (See Route 31).

Leaving Terni, for Rome, the country continues to have the same hilly and picturesque character, to

**Narni (Stat.)** A small old cathedral town (population, 11,410), on a height over the valley of the Nera, in a beautiful spot, the site of the ancient *Nequinum*, or *Narnia*, a Roman colony, which refused to help the mother city after the battle of Cannæ. The Duomo is of the thirteenth century; at the Town Hall is a fine Ghirlandajo (the Coronation of the Virgin); and in the neighbourhood is the Ponte Rotto, a Roman bridge, built by Augustus, across a ravine, on the Nera. The remains consist of one large arch, and buttresses of two others.

AMELIA, the ancient *Ameria*, another Umbrian town, and a bishop's see, is away to the right towards the Tiber. To **Orte (Stat.)**, 8 miles, at the junction of the rail from Terni, Foligno, and Ancona, Routes 28, 29, with the main line from Florence to Rome.

The road follows the old Flaminian Way, with hills and villages around, to

OTRICOLO, or *Otriculum* (population, 1,243), where Mount Soracte comes into view to the south, at the other side of the Tiber, which makes a sudden bend towards, and then away from, the town; a fact which Aristotle turns to account in his *Oriando*, canto xiv.—

"Un simil luogo con girerol onda  
Sotto Otricoli il Tevere circonda."

The road crosses the Tiber at

PONTE FELICE, so called from an old three-arched bridge, built by Augustus, and restored by Sixtus V., the famous Cardinal *Felice* (Felix) of Montalto. A steamer may sometimes be taken here, which descends the Tiber, to Rome, in 10 to 12 hours. Here the French, under Macdonald, defeated the Neapolitans, in 1798. Passing

**Borghetto (Stat.)**, on the rail, a mediæval fortress, the first place in Etruria, we come to

**Civita Castellana (Stat.)**, a picturesque town (population, 4,521), on a volcanic peninsula, the site of *Falerium Vetus*, one of the Twelve Etruscan cities; between the Treja and Rio Maggiore, which runs in the ravine. A bridge, for the road and aqueduct, called Ponte del Terreno, 130 feet high, crosses the latter. Here is a Gothic Cathedral (portico, 1210), with a castle commanding a fine view of Mount Soracte, &c. The town walls are Etruscan in part, and in the ravine below are many Etruscan tombs. The Convent of Santa Maria di Falleri, to the west, marks the site of *Falerium Novum*, or the Roman city, which succeeded the Etruscan; and which has remains of unceinted walls, 30 feet high, with gates, &c., in an almost perfect state of preservation. This neighbourhood was inhabited by the Falisci or Phalisci, of Greek origin, and was famous for its pastures, and the Venter Faliscus, a kind of sausage mentioned by Martial.

About 7 or 8 miles east of this is the famous isolated peak of *Mount Soracte*, a limestone hill, 2,300 feet high, once crowned by a Temple of Apollo, now turned into a convent, dedicated to a certain "Sant' Oreste;" so called from a hermitage to which Ch. Martel's son, Carloman, King of Austrasia (a Frankish province), retired to feed pigs and die. There is a village on the slope. Near the Chapel of Santa Romana is a curious grotto. It enjoys, as might be expected, a wide panoramic view, and is covered with snow a good part of the year; as Horace remarks—

"Vides ut altis stet nive candidum  
Soracte."

From Civita Castellana, the way to Rome may be followed, *via Nepi* (a walled town with an aqueduct), to

**Monterosi**, where it joins the high road from Siena (Route 26); or we may take the shorter route by the Flaminian Way to Rignano, under Monte Soratte, and

CASTEL NUOVO, the site of *Ad Vicesimane*, 14 miles from Civita Castellana. The Sabine Hills, Tivoli, Albano, &c., are in sight. From this it is 12 miles through the treeless and dreary *Campagna* to Saxa Rubra, near the Tiber, at the junction of Via Tiberiana; and 19 miles further, past *Ponte Mole*, to

**Rome (Stat.)** See Route 32.

## ROUTE 28.

Ancona to Fano, Fossombrone, Urbino, and over the Apennines to Arezzo and Florence; or, to Fossombrone, Cagli, Sigillo, Nocera, Foligno, &c., and Rome.

### ANCONA (Stat.)

On the beach near that town, which preserves its old Roman name, and its importance as the best harbour in the Adriatic, south of Venice. An old rhyme says—

"Unus Petrus est in Româ  
Unus turris in Cremonâ  
Unus portus in Anconâ."

This shows how much the harbour is thought of by the Italians, who also style Ancona the "Doric City." The Italian Government have done much to improve the harbour and trade of the port, but the latter is not just now flourishing.

*Hotels:* Della Pace; L'Europa; La Vittoria; Della Ferrovia. Good fish got here.

Population, 36,370; of whom 6,000 are Jews, mostly living in small densely crowded streets, with an indescribable want of cleanliness, light, and air.

*Resident English and American Consuls.*  
*Scotch Presbyterian Service.*

The railway was opened to Ancona in May, 1861, by the King of Italy, and was later extended to Trani, Brindisi, etc.

Steamers to Venice, Trieste, Corfu, and Alexandria (see *Bradshaw's Continental Guide*). The Steamers of the P. and O. Company, between Venice and Brindisi, touch here.

"The first impression the aspect of Ancona produces on the traveller is favourable in the extreme. It had been visible to us for the last 20 miles of road (from Florence), and looked exceedingly picturesque rising from the very edge of the water in terrace-like succession, till it reached the summit of the mountain, crowned by an old cathedral, whose quaint semi-Byzantine architecture, gilded by the setting sun, stood out in admirable relief against the glorious sky."—*Mrs. GRETTON's Englishwoman in Italy.*

Ancona stands on the summit and side of a low semicircular chalk promontory, which projects into the sea, and forms a natural harbour



amphitheatre, between Monte Guasco and Monte Astagno or Capo di Monte.

The promontory is shaped like an elbow, and from this circumstance it derives its name of *Ancon*, bestowed upon it by the restless Dorians from Syracuse, who made a settlement here. It was also, and is still, celebrated for the beauty of its women, like many other Greek colonies. But it was Trajan who converted it into a useful port and naval station by the erection of a Mole or Pier.

The Lombards made it the seat of a governor, with the title of *Marchesus*, whence the name of La Marca, the Mark, or March of Ancona, given to the province (Le Marche in the plural), afterwards incorporated with the States of the Church by Clement VII. Previously to this, though bequeathed to the Pope by the Countess Matilda, it had remained a free city, and had held out against a brilliant siege by the jealous Venetians, till succoured by the Guelphs of Ferrara. It was occupied by the French, 1797-1814, and again 1832-8, and in 1849 it was subjected to ten days' bombardment from the Austrians. In 1861 it was occupied by Lamoriciere after his defeat at Castel Fidardo, and taken by Cialdini after a bombardment.

The *Citadel*, built by the Popes, commands the town, but is partly commanded by the heights above. Other forts have been erected for its defence by its new master, the King of Italy—one near the Capuchin Convent will render it almost impregnable.

Close to the *Old Mole*, which is of Roman origin, is the fine marble *\*Arch of Trajan* (Arco Trajano), erected, as the inscription states, by the "Senate and people of Rome to Trajan, Emperor, and Cæsar, son of Nerva, &c., a most provident prince, who, at his own cost, erected the Mole, and thus made this access to Italy safer to navigators." It is of white Parian marble, and of good proportions, with one gateway, supported by four Corinthian columns in each front. The bronze statues of Trajan, of his wife Plotina, and his sister Marciana, which stood on the top of the arch, have disappeared.

Near this is a Doric Arch, by Vanvitelli, called the *Arco Clementino*, in honour of Clement XII., who built the four-sided lazaretto and the second *Mole* with its lighthouse. The Mole is 2,000 feet long and 100 broad. The lazaretto is now a bonded warehouse.

The streets of Ancona are steep and narrow, the best one being the Corso, built by Pius VI., which leads down to the harbour, through the principal gate, close to the Dogana. Statues of Clement XII. and Cavour, in the new town. It has few remarkable buildings. A commercial fair begins on the 20th August, soon after that of Sinigaglia; and at all times much of the bustle of a thriving seaport prevails here.

The *Duomo*, or Cathedral of S. Ciriaco (Cyriac), in *Città Vecchia*, occupies the very summit of the *romagnotto*, on the edge of a white cliff, which rises sheer out of the sea, on the site of a Temple

of Venus, ten pillars of which are contained in the church. It was built in the tenth century, but the ornamented Gothic door, with its red marble columns facing the Dalmatian coast, is of the thirteenth century. It has a fine dodecagon cupola, and crypts in which the patron saint with two or three others, and the Prætor, Gorgonius, are buried. The prætor's sarcophagus is ornamented with reliefs. Within the memory of man large masses of cliff, close to the church, have been swept away by the sea.

S. *Agostino* has bas-reliefs and statues, by Mocciò, in its half-Gothic, half-classical front.

S. *Domenico*, rebuilt 1788, has Titian's Virgin and Saints, and tombs of Marcolta, the poet, Tarcagnosta, the historian, and Rinaldi, a Florentine, exiled by the Medici in 1452. A statue of Clement XII. faces the church.

S. *Francesco* has a rich Gothic portal. It is now used as a barrack.

*Santa Maria della Piazza* is a Gothic church; and *Santa Pelagia* has a Guercino.

The *Palazzo Comunale* (*Town House*), once the seat of the Papal Legate; Prefettura and Tibaldi's Fountain; the Ferretti (by Tibaldi), Mancipote and Benincasa Palaces; and the old marble Loggia dei Mercanti, or *Exchange*, with its Gothic ornaments and frescoes, by Tibaldi; all deserve notice. Also the arched gateway, &c., of a building which was once a Commando of the Templars. Close to the church of S. Domenico, in the Piazza del Piebiscito, is the museum, with antiquities, and pictures by Podesti, Titian, Crivelli, L. Lotto, and others.

Ancona, in Roman times, was noted for its purple dyes. It has a trade in oil, silk, wool, and corn. The steamers for Brindisi, Piræus, and Constantinople leave every Monday; to Venice, once a week; to Zara, weekly, by the *Navigazione Generale Italiana*. (See *Bradshaw's Continental Guide*.)

To Loreto, Castellammare, and Foggia, by rail, for Rome and Naples; or to Foligno and Orte for Rome.

Both the road and rail wind inward from Ancona, toward Osimo, in order to pass round the great chalky down which springs up here, between Ancona and Loreto, and reaches its full height at Monte Conero, 1,761 feet above the sea.

The new quarter is on the land side; the prospect outside is "unique in its combination of the softest features of a pastoral region, with the lofty cliffs and sea views of a grander landscape."—*The Englishwoman in Italy*.

One of the best avenues was cut down to make barricades against the Austrians in the siege of 1849, which lasted twenty-eight days. They took the town and held it for the Pope till 1859, ruling with great severity; for which there was some excuse, as Ancona had been previously in the hands of an association of *assassinati*. This body originated in 1849, when the Papal States were governed by the republicans, and several atrocious

murders were committed by a band of fourteen or fifteen young men, the chief of whom was Moro, a dentist's son. Orsini was sent here by the Roman Triumvirs to arrest the guilty parties, who were afterwards executed by the Papal Government. It was believed at the time that they were instigated by the priests of the Sanfedisti (or Throne and Altar) Association, in order to bring discredit upon the republicans.

In 1859, after Magenta, the Austrians left on 12th June, but the citadel was occupied by Papal troops, under General Allegrina, from Macerata, before the people had time to form a decision. They proclaimed the dictatorship of Victor Emmanuel, and the Delegate left; but Ancona was obliged to capitulate to Allegrina. He connived at the escape of thirty leaders; when Kalbermatten and his Swiss came, set aside the capitulation, imposed a fine of 100,000 dollars, and made a Gonfaloniere of one of the most hated of the nobility. This state of things lasted till its annexation to the kingdom of Italy, after the battle of Castelfidardo.

Ancona to Fano by railway, as in Route 22. After this, the towns by road to Arezzo are as follow, and the distance about 96 miles:—

	Miles.		Miles.
Fossombrone.....	15½	Lamoli.....	6
Urbino.....	11½	Top of Pass.....	6
Urbania.....	11½	S. Giustino.....	10
S. Angelo-in-Vado.....	6	Borgo S. Sepolcro.....	2
Mercatello.....	4	Arezzo.....	24

Fano is situated at the mouth of the River Metauro, which the road ascends, following the direction of the Via Flaminia.

**FOSSOMBRONE**, a small cathedral town (population, 9,365), near the site of the ancient *Forum Sempronii*, at the junction of the Furio, or Foglio, with the Metauro. It has remains of a Roman Theatre, a Cathedral, with some paintings and inscriptions, and a good bridge. The silk made here is some of the best in Italy. The Flaminian Way here passes up the Furio towards Cagli, page 154.

Diligence to

### URBINO,

Near the Roman *Urbisum Hortense*, the seat of an archbishop, and a walled town on a hill (population, 17,011); is remarkable as the birthplace of Raffaello Sanzio, or Santi, usually called *Raphael*, the prince of painters. The *House* in which he was born (1483) has an inscription on it. It contains a *Madonna*, by G. Santi, his father; but none of Raphael's own works remain in the town. He was born and he died on Good Friday. The house just mentioned was bought in 1873 by subscription, one of the contributors being Mr. Morris Moore.

Urbino, before its incorporation with the States of the Church in 1626, was the head of a Duchy under the families of Montefeltro and Della Rovere. They were great patrons of learning and art, especially Guid' Ubaldo I., the husband of the beautiful *Elizabeth Gonzaga*, who reigned here during

Raphael's youth, and doubtless contributed to nourish his rising genius. Other natives were Bramante, the architect; Barocci, the painter; B. Baldi, Paciotti, and Fabretti. It was noted for the manufacture of majolica pottery, ornamented with designs by Raphael or by the artists of his day.

The *Palazzo Ducale*, now the governor's house, is a handsome building (restored), erected in the 15th century, in the reign of the first Duke Federico Montefeltro; the carvings, &c., are by A. Barocci (the painter's father) and another artist. It has a statue of Duke Federico, by G. Campagna, with some inscriptions; but the best part of its collections have been transferred to Rome.

At *Palazzo Albani*, Clement XI. and some cardinals of the Albani family were born.

The Cathedral contains Barocci's Last Supper and St. Sebastian; with a St. Martin, by Timoteo della Vite.

S. Francesco has G. Santi's *Madonna and Saints*; T. della Vite's St. Roch and Tobias; an altar-piece of the Pardon of St. Francis d'Assisi, by Barocci, who was buried here in 1581; and tombs of the Ducal family. Some other tombs are at S. Bernardino's, outside the walls. At S. Spirito are two fine pictures of Luca Signorelli. At the *Capuchin Convent* is Barocci's St. Francis in Ecstasy. At S. Francesco da Paola are the Last Supper and the Resurrection, by Titian.

URBANIA, a small town (population, 5,162) on the Metauro, so called after Urban VIII., has a manufactory of majolica, with a Collegiate Church (S. Francesco), containing Barocci's *Madonna*. The peaks of the Apennines in view are 5,000 to 5,500 feet high, the highest being Monte Nerone, to the south. The roads begin to ascend the Apennines, up the Metauro, to

S. ANGELO IN VADO, a small cathedral town, the birthplace of the brothers Taddo and Federigo Zuccaro or Zuccherò, both well-known painters of the Roman School. At *Santa Caterina*, are portraits by Federigo. His portraits of Queen Elizabeth and Mary, Queen of Scots, are at Chiswick.

LAMOLI, at the foot of the Apennines, which are mounted up the Alpe della Luna, in 2½ hours to the top of the pass; called the Bocca Trabaria, 8,300 feet high, commanding a fine prospect of the Valley of the Tiber, which lies below. Descend to

S. GIUSTINO (Stat.), near the Villa Bufalini, where are some frescoes by Gherardi. The road ascends the Tiber for Arezzo, and descends it to Perugia.

[The first place towards Perugia is

**Citta di Castello (Stat.)**, population, 5,796, a curious old town, the ancient *Tiferum Tiberinum*, where Raphael executed some of his earlier works, before he went to Florence. The hotel is part of the Cannoniers, of the sixteenth century, with traces of frescoes, &c. Both this and S. Giustino are stations on the line from Arezzo to Fossato, page 144.

It has a wooden bridge over the yellow river; a Cathedral of the sixteenth century, dedicated to S.

Florida, and several other Churches, adorned with paintings, &c; the Palazzo Comunale, in the Gothic style; and four or five palaces of the Vitelli family, formerly lords of the city. These and most of the large buildings here were cracked by the earthquake of 1789, which spoilt the old and fantastic frescoes, chiefly by Gherardi or Il Doceno, by which they were adorned; and caused the rebuilding of the churches. One of the Vitelli Palaces is inhabited by the Marchese Bufalini; another, now a merchant's warehouse, has a fine hall, 120 feet long, painted with arabesques; a third, built 1640, contains many family portraits, one being a beautiful girl, dying of a stab in the neck. It stands in a garden, with a loggia painted by Gherardi, fresh as if done yesterday, and "covered with the most extraordinary and fantastically grouped assemblage of birds, beasts, fishes, fruits, and flowers, that it is possible to imagine."—TROLLOPE'S *Lenten Journey*.

The Pinacoteca now contains the best works of art and paintings that were formerly in the churches.

About 3 miles east is Passerino farm, the site of *Pliny's Villa*, described in his sixth book.

About 12 miles below this is

FRATTA, or Fratticciola, a small picturesque town (population, 9,500), where the road to Gubbio, 16 miles, and Ancona turns off, over the mountains; past the old Castle of Civitella Ranieri. Fratta has a pottery manufacture, and stands 2,920 feet above the sea. In Santa Croce Church is a fine Descent from the Cross, by L. Signorelli. The hills here are well wooded, and the country richly fertile. On one stands the Convent of Monte Corona.

**Perugia (Stat.)** is 20 miles further. See Route 27.]

From S. Giustino, ascending the Tiber, the next place after crossing the old Tuscan boundary at Cospaia, is

SAN SEPOLERO, or Borgo S. Sepolero, a bishop's see (population, 8,068) which belonged to the Papacy, but was ceded to Tuscany 1440. It stands, as usual, on a hill, and takes its name from an oratory, built by two pilgrims, to hold a piece of stone brought from the Holy Sepulchre. It is the birthplace of the painters, Santo di Tito, Piero della Francesca, and Raffaellino dal Colle; whose works are to be seen in the Cathedral (a building of the eleventh century), the Misericordia and other churches. Monument to P. della Francesca, erected in 1892.

The Tiber rises about 40 miles north of Borgo S. Sepolero under Monte Falterone, in the Apennines, close to the source of the Arno. It flows through a green basin, once a lake, now rich in corn, wine, oak and other trees. Thence the place towards Arezzo, is

MONTERCHI, the old *Mons Hercules*, on the ridge between the Vales of Tiber and Chianti; a little walled town, which belonged to Bishop Tarlati, of Arezzo. Some 20 miles farther, by a zigzag road, is **Arezzo (Stat.)** See Route 27.

For **Rome** the route turns off south from Fossombrone, as above, the towns from which are as follow:—

	Post.		Post.
Acqualagna .....	1	Gualdo .....	1
Cagli .....	$\frac{1}{2}$	Nocera .....	1
Cantiano .....	$\frac{1}{2}$	Ponte Centesimo .....	1
Schioggia .....	1	Foligno .....	1
Sigillo .....	1		

This road is identical with the Via Flaminia. It follows the Caudigliano up the Pietralata Hill, or *Monte d'Adrubale*, which commemorates the defeat of Hannibal's brother, Hasdrubal, here, by the Romans, B.C. 207, on a plain called Piano di S. Silvestro. A tower on Monte d'Elce, near the river, marks his grave.

—occidit, occidit  
Spes omnis, et fortuna nostri  
Nominis.—*Horace*.

The Roman road here has been tunnelled through the solid rock, and through a cutting half a mile long, called the Passo del Furlo, a work which an inscription ascribes to Vespasian. It then crosses a Roman bridge, Ponte Maulio, to

CAGLI, the ancient *Callia*, under Monte Nero, 5,500 feet high. A small town (population, 10,604), with several churches. S. *Domenico* contains a good fresco of the Madonna, by G. Santi, father of Raphael, whose portrait is given in one of the angels. It is published by the Arundel Society.

The road passes another Roman bridge, Ponte Grosso, on the way to

CANTIANO, a small fortified town (population, 3,295), with a Holy Family, by Perugino, in one of its churches. The road ascends to a point 2,310 feet high.

SCHIEGGIA, another small town (population, 1,320), near the remains of the Temple of Jupiter Apenninus at *Clavernium*, now Chiascerna, on Monte Petrasa.

[Here is a steep road through the shoulder of Monte Calvo to

**Gubbio (Stat.)**, the ancient *Iguvium*, on the west of the Apennines, at the source of the Chiascio, a branch of the Tiber. Population, 24,590. It was a republic till 1383, when it came under the Dukes of Urbino, who had a splendid palace here. It was noted for its dyes, woollens, and Majolica ware, designed by Maestro Gorgio, a native. The best specimens of this ware in the Soulaiges collection were obtained from Gubbio. The town hangs on a kind of step at the base of Monte Calvo, in the basin of a dried Lake, 12 miles by 2; and the houses rise one over the other in steep zigzag streets. It is supplied with water by an aqueduct, 2 miles long, from an artificial reservoir in the mountains, 330 feet long and 80 deep, made by damming up the head of a valley.

There are some frescoes by Raffaellino dal Colle and other Umbrian masters in the Cathedral, and the Dominican and Santa Maria Nuova Churches. In that of Misericordia is a fine fresco by O. Nelli. In the present Town Hall, which faces the Palazzo del Consoli, is a Museum, with collection of paint-

ings, one by Damiani, including several portraits of the Gabrielli family.

The old *Palazzo dei Consoli*, of the fourteenth century, 1332-35, is an interesting monument of the republic, with a campanile, standing on a protecting platform, resting on great arches and reached by stairs from the lower city. In a wing of it, joined to the main building by a loggia, is the public Library, given by Bishop Sperelli. The Ducal Palace, called the *Corte*, close to the cathedral, is a neglected ruin. It contains Duke Federico's beautiful inlaid cabinet, and is adorned with fine arabesques and carvings, among which the Order of the Garter is seen. Gubbio is a station on the Arezzo-Fossato line.

A little below the modern town are twenty-one arches of the lower and upper row of a Roman *Amphitheatre*; and another relic now in the Museum, consists of the seven *Tabule Eugubine* or Eugubine Tables, found here 1444. They are of bronze, and the inscriptions, which are in Latin and Etruscan, relate to the religious ceremonies of the Umbri.]

Going down to Fratta, 15 miles, our road passes the gorge of the Assino, by Danno Castle, the deserted Convent of Campo Reggiano, and the old Castle of Civita Ranieri, on a hill between the Nicone and Campina.

FRATTA is on the Tiber, and the road to Perugia and Citta di Castello. (See above.)

From Schieggia the road passes through an easy break in the Apennines to

SIGILLO, the ancient *Hebillum*, and **Fossato**, on the rail from Ancona to Rome. (See Route 29.)

## ROUTE 29.

**Ancona to Rome, by rail, via Jesi, Fossato, Nocera, Foligno, Spoleto, Terni Falls, Orte, and down the Tiber.**

The stations are—

	Miles.		Miles.
Falconara Marittima.....	5½	Albacina.....	28½
Chiaravalle.....	10½	Fabriano di Vico.....	44½
Jesi.....	19½	Fossato.....	54½
Castel Planio.....	26½	Gualdo Tadino.....	78
Serra S. Quirico.....	30½	Nocera.....	68½
		Foligno.....	80½

By rail from **Ancona** (see Route 22).

The line turns up the Esino, ancient *Æsis*, past **Falconara** and **Chiaravalle**, on the Esino, to

**Jesi**, *Æsis*, or *Æsium*, as the Romans called it, the boundary of Picenum and Umbria, and the birthplace of that "wonder of the world" the Emperor Frederick II. (grandson of Barbarossa), about 1194. He died in 1250. It is a pretty little place, with some churches, a cathedral founded in the fourth century, a theatre, and casino; and a thriving trade in silk. Population, 9,984. The line ascends the river to

**Serra S. Quirico (Stat.)**, under Monte Rosso. Population, 3,950. Then **Albacina (Stat.)** and **Fabriano (Stat.)**. A bustling town (popu-

lation, 17,865) and bishop's see, having large manufactures of paper and parchment and a trade in wool. A line from Fabriano to Porto Civitanova (page 167) passes Matelica, Macerta (page 146), Tolentino (page 157), and S. Severino delle Marche.

The line enters a tunnel through a slope of the Apennines, leaving to the left

SIGILLO, the Roman *Hebillum*, in Umbria, on the Via Flaminia, which the railway afterwards follows towards Rome. Population, 1,639. It has a castle built by the Lombards. There is a large stalactitic grotto near this place.

**Fossato (Stat.)**, population, 1,936. Rail to **Arezzo**, see page 144.

**Gualdo Tadino (Stat.)**, at the foot of the mountains. A Lombard town of 8,808 population, near the remains of the Roman *Tadinum* or *Tadine*, where Narses defeated the Goths under Totila, who was killed, 557.

**Nocera Umbra (Stat.)** The ancient *Nuceria*, under the Apennines, taken by the Romans, 307 B.C., afterwards created a municipium and military colony. Annexed to the States of the Church in 1198. It is a bishop's see, on a steep hill, near the head of the River Topino. There are some good paintings and frescoes in the cathedral and churches. Wine, oil, and fruit are plentiful; and there is a good mineral spring in the neighbourhood. Capital hotel (summer resort) on the Monte Pennino.

**Foligno (Stat.)**, as in Route 27, which from hence follows the line to Rome.

## ROUTE 30.

**Ancona to Loreto, Fermo, and Pescara, on the rail to Foggia, Trani, and Brindisi.**

Opened 1863; 92½ miles to Pescara; in 4 to 6 hours.

The stations are—

	Miles.		Miles.
Osimo.....	10	Cupra Marittima.....	48
Loreto.....	15	Grottammare.....	50
Porto Recanati.....	17½	S. Ben. de Tronto.....	53
Potenza Picena.....	23	Giulia.....	68
Porto Civitanova.....	26½	Mutignano.....	79½
S. Elpidio.....	31½	Montesilvano.....	87
Porto S. Giorgio.....	36½	Pescara.....	92½
Pedaso.....	43		

**Ancona (Stat.)**, as in Route 28.

The line then turns inward round the base of Monte Conero to

**Osimo (Stat.)**, on a hill 800 feet high, the ancient *Aurimum*, of which remains are collected in the museum in the Palazzo Pubblico. Population, 17,821. The ancient Cathedral (formerly surrounded by the walls of a castle, which was levelled in 1500) has a deep carved porch, ornamented with snake mouldings and a series of oval portraits of bishops on its walls. Cross the Musone to

## LORETO (Stat.).

A town (population, 8,100) and bishop's see. in the province of Macerata, celebrated for its possession of the *Santa Casa*, or Holy House of the Virgin

There is a comfortable little Inn outside the gate, facing the sea. According to the legend, the Santa Casa was inhabited by Mary at Nazareth; was miraculously carried entire through the air, in 1391, to the coast of Dalmatia, near Fiume, and in 1394 was transplanted across the Adriatic to a hill, near the sea, belonging to a certain Laura, or Lauretta, who gave name to its present site. It is a brick-built room, 29 feet by 13 feet, and 13 feet high; with a door, chimney, window, and a niche containing an image of the Virgin, in cedar wood. Round this sanctuary a splendidly-adorned Church has been erected; which is visited by thousands of pilgrims every year.

Tasso describes the wonderful transportation of this relic in a poem beginning—"Ecco frà le tempeste ed i fieri venti." A more sober and veracious account is contained in Bishop Martorelli's two folios of the *Teatro Istórico della Santa Casa*; the substance of which is given in an authorised handbook published here, the "Historical account of the Prodigious Translation of the Holy House of Nazareth," to which the doubter is referred for further particulars of this "most impudent and most monstrous of all the impudent and monstrous impostures" of Mariolatry, as Mr. Trollope says.

Loreto, being a modern town, which has grown out of the Santa Casa, is comparatively well built. Sixtus V. walled it round for protection against the corsairs. The chief thoroughfare is crowded with shops and booths for the sale to pilgrims of rosaries, chaplets, agnus-dei medals, ribbons, artificial flowers, devotional books, and other memorials, to the amount of £15,000 or £20,000 a year. Beggars are numerous, to exercise the piety of the faithful. It was supplied with water by an aqueduct, by Paul V.

The fine *Madonna* Church, which encloses the Santa Casa, was re-built 1464-1513, by Sangallo; except the cupola and front, which are of later date, and the tall campanile, by Vanvitelli. The front was added by Sixtus V. (1587), whose bronze statue, by Calcagni, stands over the fountain facing the church.

The bronze Virgin is by G. Lombardo; and the three bronze doors, with their bas-reliefs, are by his pupils, Calcagni, T. Verelli, &c. The church, &c., are crammed with ex-voto offerings from pilgrims, more curious than elegant; but amongst the objects of art deserving of notice, is Bramante's fine marble casing to the Holy House, with bas-reliefs of the History of Mary, by A. Sansovino, B. Bandinelli, Raffaello da Montelupo, G. Lombardo, G. della Porta, Tribolo, &c.

The subjects of these bas-reliefs are the Birth of Mary, her Marriage, Annunciation, Visitation, Return to Bethlehem, Birth of Christ, Adoration of the Magi, Death of Mary, and the journeys of the Santa Casa; among which figures of prophets and sibyls are introduced.

The octagon cupola over the Santa Casa, by Sangallo, is painted in fresco, by Pomerancio.

The frescoes in the chapel and sacristy are by Zuccherro, P. Tibaldi, D. Veneziano, &c., with a *Madonna*, by A. del Sarto. In the baptistry is a fine bronze relief, by T. Verelli, and others.

The ugly black image of the Virgin, carved, it is said, by St. Luke, and dressed in a rich robe, with crown and sceptre, is placed over a magnificent altar, the marble pavement of which is worn by the knees of her worshippers, who deposit their offerings in the Santa Scodella, a dish which the Virgin is believed to have eaten from, but which is really a coarse piece of fifteenth century ware. The Treasury is a fine hall, 80 feet long, painted with frescoes, &c., and lined with presses, in which the gifts of the faithful are preserved. Here is kept the collection, dusty and battered, of Majolica pottery, the gift of Francesco-Maria, Duke of Urbino, to the Virgin. This rich treasury, the growth of five centuries, was despoiled in 1797, by Pius VI., to enable him to pay a sum due, by treaty, to the French; who, in 1798, made a further sweep of its contents; and on this occasion the sacred image made another journey as far as Paris. Splendid view from the Campanile.

Facing the church is the Palace of the King, and that of the Bishop; a handsome pile by Bramante; containing a picture gallery, with works by Titian (*Woman in Adultery*), A. Carracci, Guercino, &c.; and a collection of Majolica. Here are the houses of the canons, the backs of which look towards the country, upon the little town of

**Castel Fidardo**, on a hill, over the Musone, noted for the defeat of the Papal troops, under Lamoricière, by Cialdini, 18th September, 1860. Lamoricière had 11,000 men and fourteen guns, organised by Cardinal de Merode, including an Irish brigade, commanded by Major O'Reilly; and was supported by the garrison from Ancona. Cialdini took 600 prisoners, six guns, arms, &c., with General Pimodan. Lamoricière capitulated at Ancona, on the 29th September, and the Sardinians were enabled to march on the Abruzzi, over the Neapolitan frontier, to join Garibaldi.

**Porto Recanati (Stat.)**, at the mouth of the Potenza, where there is an anchorage for a few small craft. It is the port to the town of Recanati, about 5 miles inland; the high road to which, and the town beyond, is direct from Loreto.

[RECANATI, a cathedral town (population, 5,400), on a hill, 1,000 feet high, with several churches, and a bronze statue to the Virgin, in the public square. The town is one long street. It was taken and burnt by the Papal party, 1313. By road to

RECINA, on the Potenza, near the site of *Ricina*, or *Elvia Recina*, on the direct Roman way from Ancona, towards Rome. There are remains of an Amphitheatre, built by Septimus Severus. Cross the river to

**Macerata (Stat.)**, capital of a province, and a bishop's see, in the March of Ancona, on a hill, between the Potenza and Chienti, with a view of the sea and the Apennines, and of the little town



**Porto S. Giorgio (Stat.),** three miles from

**Fermo**, the site of the ancient *Firmum Picenum*, destroyed by the Goths; an archbishop's see and the head of a province in the kingdom of Italy, on a steep hill, 6,100 feet high, near a small stream, the mouth of which makes a little port, 4 miles below the town. Population, 18,726.

It is reached by a winding road, and consists of many narrow and abrupt streets, shut in by old picturesque walls. On the very top of the hill, in Piazza Girone, stands the Cathedral, commanding a wide prospect of the towns and villages around, and half way over the Adriatic. It was the site of a castle, which was razed in 1447, to prevent it being turned against them by the powerful families of the town. It was so strong that an old punning rhyme declares—

"Quando Fermo vuol fermare,  
Tutta l' Marca fa tremare."

That is—

"As long as Fermo stands up firm,  
She makes the Marches tremble."

"There is a rather unusual, but not unique feature in the construction of the Cathedral, consisting of a sort of porch or *pronaos* at the west end, across the entire width of the nave and aisles, so placed that the west front wall, instead of giving access to the church, is but the side wall of this adjunct to the building, which is entered through it by a door in that part of the north side which is the north end of the porch.—(T. A. TROLOPE'S *Lenten Journey*.) Here are tombs of a Visconti, by Tura (Bonaventura) da Imola, and a member of the Enfridicci family. Another member, Oliveretto, who figured here, and is buried in S. Francesco Church, is cited by Machiavelli as a model tyrant, in a chapter of his "Il Principe," relating to those who have raised themselves to power by their atrocities.

Fermo is one of the richest bishoprics in Italy, worth about £11,600, and was held by Cardinal de Angella, who was designated by Pius IX. as his successor. Lattanzio, surnamed Fermano, was born here.

The next place along the line is

**Pedaso (Stat.),** at the mouth of the Aso, which comes down from Monte Sibilla, 7,200 feet high, 30 miles inland.

**Cupra Marittima (Stat.),** at the mouth of the Tescino, near the site of *Cupra Maritima*, where there was a temple of the Cyprian Venus.

**Grottamare (Stat.)**

A little distance inland, on a hill, is RIPA TRANSONE, or Cupra Montane, a small cathedral town (population, 9,935). It is near the Josina, on the other side of which are the old castles of Cassignano and Affida.

**S. Benedetto del Tronto (Stat.),** near Porto d'Ascoli, at the Tronto (ancient *Truentum*), which was formerly the boundary of the Pontifical and Neapolitan States. Here a road, the ancient *Via Salaria*, turns up the river to Ascoli and Spoleto. It is now partly superseded by a line to Ascoli, 20½

miles long, which passes through Offida Castel di Lama.

[**Ascoli Piceno**, 20 miles from the sea, is the ancient *Asculum Picenum*, the chief town of the Picentes, and a large, well-built cathedral town, with a population of 23,000, on a hill, in a fertile plain, at the junction of the Castellano with the Tronto, both of which are crossed by old Roman Bridges. Another piece of antiquity is the *Porta Romana*, a triumphal arch over the *Via Salaria*, which runs through the town. There are also remains of a theatre, &c. Ascoli is still sometimes called Eschio, supposed to be derived from *esculus*, an oak. It took a prominent part in the Social War against Rome, but was captured and plundered by Pompeius Strabo, Pompey's father.

It is surrounded by walls of travertine, and contains nine Churches full of paintings, by Trasi, Ghezzi, and other native artists, with sculptures by Giozafatta.

The *Duomo*, an ancient structure on the site of one founded by Constantine, has paintings by C. Crevelli, a Venetian, whose works are to be found in the churches of Santa Margherita, &c. *S. Gregorio Magno* contains the Corinthian pillars of a Roman temple, which stood on this spot. The *Palazzo Anzianale*, near the *Duomo*, includes a museum, library, and theatre. In Piazza del Popolo is the Town Hall. The citadel was built by Sangallo.

In the mediæval period, Ascoli was governed by the Falzetta and Miglianitti families; and it was the birthplace of Nicholas V.; of B. Bassus, the orator and friend of Cicero; and also of Ventidius Bassus, who was a child when P. Strabo took the town, and who afterwards defeated the Parthians, under M. Antony. Another native was F. Stabili, called the Cecco d'Ascoli (blind man of Ascoli), a scholar of Dante's time.

The road ascends the Tronto, past *Acqua Santa*, or *Ad Aquas*, still known for its sulphur springs, to ARQUATO (20 miles from Ascoli), near another Roman station, *Ad Centesimum*, on the *Via Salaria*. From this there is a way, by the Pass of Castelluccio, near Monte Sibilla, over the Apennines, to NORCIA (10 miles), an old episcopal town at the head of the Nera, and the birthplace of St. Benedict. From this it is 16 miles to SPOLETO, in Route 27.

From ARQUATO (see above) the *Via Salaria* continues to ascend the Tronto, past *Ad Martis*; then over the Apennines and Monte Teja to Civita Reale, at the head of the Velino, and down that river to Civita Ducale, to Rieti, and thence to Rome; or past *Ad Martis* to Amatrice and Monteriale, at the head of the Pesaro, and down that river to AQUILA (in Route 31), the capital of the Farther Abruzzi, or Abruzzi Ultra.]

The coast railway, after crossing the Rivers Tronto and Vibrata, in the province of ABRUZZI Ultra, comes to the Salinello, up which is CIVITELLA DEL TRONTO, a fortified town, with a population of 7,902; and then reaches

**Giulianova (Stat.)**, or **GIULIA**, near the *Castrum Novum*, on the Via Valeria. The next river, one of the many short streams from the neighbouring mountains, is the Tordino, or ancient *Batius*. Branch (16 miles) up this river to

**Teramo**, the Roman *Interamna Prætutiana*, a Cathedral town (population, 13,988), and the capital of Abruzzi Ultra, between the Tordino and Oicicola, and in view of the white precipitous face of the Gran Sasso range. Here are remains of baths, aqueducts, an amphitheatre, &c., with several churches, a college, seminary, provincial law court, &c.

Cross the Vomano to

**Atri-Mutignano (Stat.)**, population, 1,927, near the town of **Atri** (which once gave a dukedom to the Acquaviva family), the ancient *Hadria*; whose bishop was captured by brigands, in September, 1863, but rescued, just in time, by a party of soldiers. It overlooks the Piombo, which subsides into a salt lake near the sea, close to the mouth of the Selino. This last stream comes down Monte Carmo, or Corno, the highest point of the range called *Gran Sasso d'Italia* (Great Rock of Italy), and the highest mountain in the Apennines, being 9,580 feet above sea level; it was first ascended, 1874, by an Englishman (Mr. D. G. Freshfield); the ascent is not difficult. It is covered with snow all the year round. The view from the top embraces the whole width of the Adriatic to the opposite coast of Dalmatia and Istria.

**Monte Silvano (Stat.)** is followed by

**Castellammare Adriatico (Stat.)**.—See page 233. Junction for **Aquila** and **Terni**, see Routes 31 and 27.

**Pescara (Stat.)**, about half-way to Foggia and Trani. (See Route 34).

## ROUTE 31.

**Terni, to Aquila, Solmona, Popoli, Chieti, Pescara, and Castellammare.**

1. The distances, by rail past Terni Falls, are—

	Miles.		Miles.
Rieti.....	25½	Aquila.....	63
Antrodoto.....	40½		

The distances by road are shorter, viz.:—Rieti, 16 miles; Antrodoto, 33 miles; Aquila, 49 miles.

2. Aquila to

	Miles.		Miles.
Paganica.....	4½	Pentima.....	42
S. Demetrio.....	9	Popoli.....	46
Fagnano.....	12½	Bussi.....	50
Fontecchio.....	15½	Torre de' Passeri.....	51
Beffi.....	19	S. Valentino.....	58½
Acciano.....	22	Alanno.....	62
Molina.....	25½	Manoppello.....	64
Raiano.....	28	Chieti.....	69
Solmona.....	37½	Pescara.....	77
Pratola.....	40	Castellammare.....	78½

3. Solmona to Isernia by road

Rocco Valfoscura 1 post		
Castel di Sangro 2 ..		
Isernia.....	2½	
Rail		
Roccaravindola.....	miles	Thence to Capua and
Venafro.....	5	Naples. See Route 33.
Sesto (Campiano) 5 ..		
Presenzano.....	4½	
Caianello.....	2½	

(For the part from Aquila to Pescara, see Route 33, in reverse order.)

**Marmore (Stat.)**; from here the Falls of Terni may be easily visited.

**Rieti (Stat.)**, the ancient *Reate*, a Sabine city and a bishop's see, on the slope of a hill (in a plain), 1,400 feet above the sea, below the Velino and Turano. Pop., 16,187. It has a large massive Town Hall above the town, commanding a fine view; a Cathedral of the twelfth century, with tombs by Bernini and Thorwaldsen; several other churches, a college, &c. Rieti is noted for its breed of asses called *reatini*. The plain around having been well drained by the Terni Fall (cut by the Consul Dentatus), is highly cultivated with mulberries, vines, wheat, Indian corn, &c. It is the dewy mead, "Rosa rura Velini" of Virgil.

The old city of *Reate*, on the Via Valeria, was named after the goddess Rhea, and was the capital of the Sabini, the ancestors of the Abruzzi people, a race known then as now, for their simple and virtuous habits, superstition, and faithful attachment to Rome. The great Flavian gens came from Reate; but that branch of it from which Vespasian sprung was obscure. He himself was born at Falacrina, above Reate, and there, at a villa erected by him, he and his son Titus, the "delight of human kind," died. Remains of Roman baths are to be seen here.

1. From Rieti it is about 40 miles to Rome, by the Via Salaria. 2. Rieti to Petralia Castle (15 miles), up the Salta, in the Cicolano Valley, the seat of the Cenci family, where Francesco Cenci was murdered by his wife and daughter, the beautiful and notorious Beatrice Cenci. This valley was explored by Koppel Craven in 1838 (*Excursions in the Abruzzi*), and offers many cyclopean remains of the dwellings of the old Sabines. Hence to Carsoli, 15 miles, and to Rome, past Tivoli, 40 miles; or to Carsoli, Subiaco, Anagna, and Frosinone, on the Naples railway; or to Carsoli, Tagliacozzo, Avezzano, on Lake Celano, and Sora, down to the same line.

From Rieti, towards Aquila, to

**Citta Ducale (Stat.)**.—population, 4,227—over the former Naples frontier, the ancient *Cutilis*, up the Velino and past the junction of the Salto.

**Antrodoto (Stat.)**, or *Interocrea*, under Monte Calvo, among woods, olive grounds, and vineyards. Over a picturesque mountain path down to the city of Teatina; to the left of which is Amatrice, now S. Vittorino, the birthplace of Salvator, a historian. There are parts of an amphitheatre, &c.



Between **Selladi Corno (Stat.)** and **Vigilano (Stat.)** the watershed is crossed. From Vigilano it is  $6\frac{1}{2}$  miles to

**Aquila (Stat.)**, at the head of the Aterno, the capital of Abruzzi Ulteriore Primo, in a rich valley in the midst of some of the highest peaks of the Apennines—Monte Corbaro, M. Vellino, Della Duchessa, M. Calvo, and M. Corno, or *Gran Sasso d'Italia*, 9,580 feet high. Population, 19,027. It is a bishop's see, &c., and a comparatively modern place, having been founded by the Emperor Frederick II., out of the ruins of *Aveia* and *Amitemnum*, and called *Aquila* after the imperial eagle. The strong Castle or citadel in the upper part of the town was built by Charles V., 1534. It was the second city in Naples and could muster 15,000 armed men; is walled round, and has eight out of its twelve Gates blocked up. It is pretty well built, though the streets are narrow and half the space inside is garden ground. It suffered from the earthquakes of 1688, 1703, and 1706, which last swallowed 2,000 persons. There are two large squares, with fountains. Formerly it had 100 Churches, of which twenty-six remain, chiefly in the Gothic style. That of S. Bernardino da Siena was built by Cola della Amatrice, the sculptor and painter, and has a tomb of the saint, 1305. Among the other buildings are the Palazzo della Città; the Dragonetti and Torres

Palaces; a College or Liceo Reale, Seminary, Hospital, Theatre, &c. At the Palazzo della Città are interesting Roman inscriptions. Aquila is noted for its sweetmeats and saffron. Many wealthy families reside here. The mutton, lamb, pigs, ham, sausages, &c., of this neighbourhood, are all good.

The ascent of the Gran Sasso can be made from here, but it is only adapted for tolerably robust constitutions. The Guide to the Gran Sasso d'Italia, written by Dr. Abbate, and published in Rome, should be obtained.

To Celano on Lake Celano, 24 miles, by a mountain road, over Monte Vellino, 8,397 feet high, at the summit. It commands a wide prospect of this part of the Apennines.

CELANO (population, 8,599), with its old castle, was nearly swallowed up by an earthquake, 1695. The lake was drained, 1862. It gives name to Thomas of Celano, composer of the fine evangelical hymn "Dies Iræ." It is now a station on the line from Solmona to Rome.

From Aquila the road and rail descend the Aterno to Solmona and Popoli. Thence to Chieti, Pescara, and Castellammare (page 159) by rail; or to Capua and Naples, by road and rail. (See Route 33 for all these places.)

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# ROME, OR ROMA,

A STATION AT THE JUNCTION OF LINES FROM FLORENCE, LEGHORN, ANCONA, NAPLES.

Population (1891), 426,000, against 300,467 in 1881.

## ROUTE 32.

**Hotels, or Alberghi:**—Most of the hotels are situated in the English quarter, between Piazza del Popolo, Piazza di Spagna, Via Condotti, and the Corso.

**Grand Hotel, first-class hotel, very well situated in the healthiest part of Rome, on the Mount Viminale Piazza delle Terme (Piazza S. Bernardo). See Advt.**

**Hotel du Quirinal, situated close to the new Opera House.**

**Grand Hotel de Russie et des Iles Britanniques; well situated.**

**Continental Hotel, beautiful new house on the Esquiline Hill; same management as the Hotel d'Allemagne, Rome, and the Hotel de Turin, Montone. See Advt.**

**Bristol Hotel; Hotel de l'Europe; Hotel Royal Mazzeri; Grand Hotel de Rome; Hotel du Louvre; Hotel Londra; Hotel Molaro; Hotel Anglo-Americano; Hotel d'Angleterre; Hotel Eden; Hotel de Milan; Hotel d'Allemagne; Hotel d'Amérique; Hotel Victoria.**

**Hotel Pension Beau-Site, well situated, corner Via Ludovisi and Ancona, 25; Lift. See Advt.**

**Pension Tellenbach, Via Due Macelli, 66, first, second, and third floors (close to Piazza di Spagna), kept by Mrs. Tellenbach; very good in every respect; recommended. See Advt.**

**Hotel et Pension Marini; Hotel et Pension Suisse; Hotel et Pension Bellevue, English and American Pension, 181, Via Nazionale; Pension de Rose, situated 135, Via Torino, near the Central Railway Station; Pension Avanzi, 75, Via Capo Case.**

**Hotel d'Italie, Pension, Misses Smith, 93, Piazza Spagna. Chapman, 75, Via Nazionale.**

**Instead of paying gold or silver, a saving may be effected by paying the hotel bills in paper.**

**Good beef, pigeons, turkeys, fish, mushrooms, etc., and vegetables; quails in May, larks in autumn.**

**The charges are:**—For dinner, from 5 lr.; breakfast, 1½ lr.; lunch, 3 lr.; or, 10 to 12 lr. per day, inclusive. A bed-room, from 3 to 5 lr. per diem; suite of apartments from 20 to 50 lr. per day. The prices of apartments in the best hotels vary according to the season, the situation of the hotel, position and view from the rooms.

**The favourite quarter is in the vicinity of Monte Citorio, Piazza del Popolo, and Piazza di Spagna, the locality is healthy and the water pure and**

**good.** Furnished apartments in a good situation cost—say for bed-room and sitting-room in the summer, 40 to 60 lire per month; in the winter season from 100 to 150 lire. A small apartment, comprising three bed-rooms, dining-room, and kitchen, from 150 to 250 lire the month; service 5 to 15 lire a month; a servant with board, from 20 to 30 lire per month. At the Pensions above mentioned the charge per day is from 7 to 10 lire. Lodgings in private houses are very easily obtained and at reasonable prices.

**Money.**—The same as the French; the franc being called lira (or lire in plural). Five centesimi=½d. English. Lira=9½d. English. Soldo=5 centesimi, or ½d. English. A sovereign=26 lire paper, according to the rate of exchange.

**Weights and Measures.**—The Roman libra, or lb., is 7477 avoirdupois=12 oz. English only. The rubbio is 8½ bushels. The barile is 12½ gallons. The foot is 11½ inches; ancient foot is 11½ inches. The palm (1-10th of a canna) is 8-796 inches. The Roman mile is 925 or 37-40ths of the English; or, 37 English miles=40 Roman.

**Omnibuses and Cabs.**—The railway station is about a mile distant from Piazza di Spagna.

CARRIAGE TARIFF.	1 Horse.				2 Horses.			
	Open.		Coupe.		Landan.		Landan.	
	Day.	Night.	Day.	Night.	Day.	Night.	Day.	Night.
Course or ride inside walls.	L. c.	L. c.	L. c.	L. c.	L. c.	L. c.	L. c.	L. c.
In the one-horse carriages	0 80	1 0	1 0	1 20	2 0	2 50		
more than two persons								
pay extra.....	0 20	0 40	0 20	0 40	..	..		
Course to Tramway outside								
Porta S. Lorenzo .....	1 20	1 60	1 20	1 60	2 50	2 50		
Calling off the Stand to								
take up one quarter of a								
course extra.								
Calling, and not engaging,								
half a course must be paid								
The hour, inside the walls.	2 0	2 0	2 0	2 20	3 0	3 50		
Every quarter over the hour	0 50	0 50	0 50	0 50	0 70	0 85		
outside the walls to the								
second milestone .....	2 50	..	3 0	..	4 0	..		
Every quarter over the hrs.	0 50	..	0 50	..	0 80	..		
To the Cemetery of S. Loren-								
zo .....	2 20	2 70	2 50	3 0	3 50	4 0		
Every quarter over the hrs.	0 50	..	0 50	..	0 85	..		

The price of the Course increases 20 cents. in the day and 40 cents. at night, for every extra person more than two, with one horse; more than four, with two horses. By the hour a third person pays nothing extra. No charge for a carriage, bag, or any small article; articles of a larger size or weight, 50 cents. extra each. The night is 1 hr. after sunset to 7 a.m.

During the eight days of Carnival the price must be settled beforehand when hired for the Corso.

Well arranged OMNIBUSES run frequently through various parts of the city; fare, 15c.

**British Embassy.** Via Venti Settembre. *British Consul*, 96, Piazza S. Claudio.

*American Legation and Consulate General*, 13, Via Nazionale. *French Embassy*, Palazzo Farnese. *German*, Palazzo Caffarelli. *Austrian*, Palazzo Venezia. *Spanish*, in Piazza di Spagna.

**Churches.**—*English Church*—All Saints, Via Babuino, with a regular chaplain. The new church of Holy Trinity, in Piazza S. Silvestro. St. Paul's American Episcopal Church, Via Nazionale (by Street), 1876. Several new churches for various denominations have sprung up inside the city, from which they have hitherto been excluded. See *Bradshaw's Continental Guide*.

**Post Office**, Piazza S. Silvestro; open 8 a.m. to 9-30 p.m. There is a room for writing letters, where paper and envelopes can be obtained.

**Telegraph Office** at the General Post Office and at the railway station; always open. Branch offices close at 9-0 p.m. Word rate of 40 cents. to England, in addition to a fixed charge of 1 lira.

**Railways.**—To Frascati, in 45 minutes; to Civita Vecchia and Leghorn, *via* the Marmere or coast line; to Naples, *via* Velletri, Frosinone, and Caserta, in 8½ hours; to Ancona, in 8 hours, *via* Orte, Terni, and Foligno; to Florence, in 6 hours, *via* Orte, Orvieto, Chiusi, Terontola, and Arezzo (Route 26). Stazione Centrale, Piazza delle Terme. There is another station, little used, at Trastevere. (See *Bradshaw's Continental Guide*.)

**Tram** (by Steam) to Tivoli, 1½ hour; to Ciampino, &c.

**Steam Communication** :—*Fraisinet and Co.'s French Steamers*; Agency Office, 43, Piazza Niccolò. Genoa to Marseilles.

The Anchor Line, Naples to New York direct. Naples to Alexandria direct. Agent in Rome, Mr. S. R. Forbes, 93, Via Babuino.

**Professional and Business Directory** :—*Medical*.—Dr. Thomson, M.D., 60, Via de' Due Macelli. Dr. Drummond, M.D., 3, Piazza di Spagna. Dr. Young, M.D., 20, Piazza di Spagna. Dr. C. Spurway, 48, Via Condotti. Dr. Miles, M.D., Via Sallustiana, E. Dr. Gason, F.C.P. Dub., physician and accoucheur, 65, Via Babuino.

*Surgeon Dentists*.—Dr. Curtis, 93, Piazza di Spagna. Dr. Chamberlain, of Boston, 51, Piazza di Spagna. Dr. Van Marter, Palazzo Marotti, Via Nazionale.

*English Chemists*.—Sinimberghil, Evans, & Co., 5, Via Condotti. H. Roberts & Co., 36 and 37, Piazza S. Lorenzo in Lucina. See Advt.

*English and American Bankers*.—Maquay and Hooker, 20, Piazza di Spagna, in correspondence with Messrs. Maquay and Pakenham, Florence.

*Bankers and Commission Agents*.—A. Macbean and Co., 81, Piazza S. Silvestro. Messrs. Giorgi and Biscossi, 113, Via Frattina. F. M. Handley, 81, Piazza di Spagna. As false coins and notes are in circulation it is best to have recourse to respect-

able bankers, as above. National paper money is taken at full value at all public offices and railway stations.

*Photographs*.—Alinari and Cook, 90, Corso, especially for originals from old masters, statues, and views.

*Forbes's Tourist Office*, 93, Via Babuino, and office of the *Tourist's Directory*. Agent for the Anchor line. Mr. Russell Forbes, historical and archaeological guide, conducts visitors to the museums, galleries, and antiquities of Rome and its environs. Terms moderate. Tickets for the Palatine Hill to be had at the above address.

*English Library and Reading Room*.—Pale, Nos. 1 and 2, Piazza di Spagna. The largest subscription Library in Rome. Bookseller and Stationer, Photographs, &c.

**Clubs**.—*English Club*.—Held at No. 78, Via della Croce. *Anglo-American Club*, 11, Via Condotti. *Italian Alpine Club*, 26, Via Collegio Romano.

*British Academy*.—22A, Via S. Nicolo da Tolentino. For a List of Studios of Sculptors and Artists, see *Forbes's Tourists' Directory*, issued regularly during the season.

British and American Archaeological Society of Rome, 76, Via della Croce.

Archæological Association, 93, Via Babuino.

**Theatres**.—*Argentina*, or *Comunale*, Via Torre Argentina.

*Valle*.—Drama, Via Teatro Valle.

*Costanzi*, Via Nazionale.

(See daily papers, especially the *Italie*, published in French.)

**Saddle Horses**.—300 to 500 lire a month.

Races at Prati Fiscali, in the Campagna.

**Galleries** :—[The attendants expect a gratuity. Where orders are required, they can generally be obtained at the Libraries. Only the Capitol and the Kircher Museum are open on Sundays.]

*Academy of St. Luke*.—Via Bonella, orders to be had at the Hotel, or a Banker's, or the office near the Capitol; open daily, except Saturday, from 9 to 3. Closed in July and August.

*Barbérini*.—Via Quattro Fontane, open daily, from 12 to 4.

*Borghese*.—In the Casino at Villa Borghese, outside Porto del Popolo; Tuesday, Thursday, and Saturday; 1 lira.

*Capitol*.—Open to the public every day. Half-a-lira, from 10 to 3. Sundays and holidays, free.

*Colonna*.—Piazza del SS. Apostoli, Palazzo Colonna; Tuesday, Thursday, and Saturday, from 11 to 3.

*Corisini*.—Via della Longara, at Palazzo Corsini; Monday, Thursday, and Saturday, from 10 to 3. At Easter, daily.

*Doria*.—Via del Corso, at Palazzo Doria; open on Tuesdays and Fridays, from 10 to 2. If these are Festivals, the day following.

*Farnese*.—On Saturday; special order from French Embassy, located here.

*Farnesina*.—1st and 16th of month; 10 to 3, free.

*Galleria d'Arte Moderna*, Via Nazionale; open daily, except Sunday and Wednesday, 9 to 3. 50c. *Kircheriano*, and *Medieval Museum* (Collegio Romano).—Daily, 10 to 3; 1 lira each. Holidays, free.

*Lateran Museum*.—Open daily, from 9 a.m.

*Rospigliosi*.—On the Quirinal; open on Wednesdays and Saturdays, from 9 to 3. Guido's Aurora.

*Spada*.—Palazzo Spada; by special introduction from an influential personage.

*Torlonia Museum*.—Closed at present.

*Buoncampagni Museum*.—Via Veneto. Tuesdays, Thursdays, and Saturdays, 9 to 12, 2 to 5. *Permesso* from the Embassy.

*Villas*.—*Villa Borghese*.—Tuesday, Thursday, and Saturday, after 1, free; Casino on the same days, 1 to 4, 1 lira.

*Villa Medici* (otherwise the French Academy).—Open Wednesdays and Saturdays, 8 to 11, 2 till dusk, 1/2 lira.

*Villa Pamphili-Doria*.—Open, for two-horse carriages only, on Monday and Friday afternoons. *Villa Ludovisi*. Casino dell' Aurora. Before 9 a.m.

*Villa Albani*.—Closed at present.

*Wolkonski*.—Wednesday and Saturday, 2 to dusk. *Palace of the Caesars*.—Daily, 1 lira. Sunday, free.

**Vatican and St. Peter's**.—*Vatican Galleries and Museum*, daily, 10 to 3. Apply at the bronze door right-hand colonnade, St. Peter's. Museums and Etruscan Gallery closed on Thursdays. Saturdays all closed. *Dome of St. Peter's*, open from 8 to 11, and *Mosaic Factory*, by order at 8, via della Sacrestia. The Catacombs of St. Agnese, by order. *No other orders required; they are always given gratis*. For audience of H.H. the Pope, by written application to Monsignor Macchi, at the Vatican.

**Public Offices—Ministries**.—*Home Office*, Pal. Braschi. *Foreign*, Consulta Palace. *Finance*, Old Convent of S. Maria-Sopra-Minerva. *War*, Piazza delle Terme. *Marine*, Convent of S. Agostino. *Justice*, Palazzo di Firenze. *Commerce*, Via della Stamperia.

**Week at Rome**.—Those who are unable to devote more than a week to Rome, may perhaps find the following suggestions useful. By carrying out these directions, they will be able to see Rome very well within that time. It will be important, however, to adhere closely to the order given below; many of the most interesting palaces and villas, containing the choicest collection of art-treasures, being only opened to the public once or twice a week. When a fee is required, 50 cents will be sufficient for a party of two. Over that number, it will be advisable to give a lira.

**MONDAY**.—Church of St. Carlo in Corso, St. Peter's, Vatican Museum and Gallery (this alone will occupy several hours). The gardens on the Pincian Hill are worth seeing. They are within a few minutes' walk of the principal hotels, and form a delightful evening's drive.

**TUESDAY** should be devoted to the galleries of paintings in the following palaces; and, as they

close at between 1 and 3, it will be advisable to start early. Visit the following in succession:—Palazzo Doria, Palazzo Colonna, Villa Albani.

**WEDNESDAY**.—Pantheon, Column of Trajan, Capitol Museum, Roman Forum, and Arches of Septimius Severus, Titus, and Constantine, the Colosseum, Lateran Museum and Church (with the two striking chapels of Corsini and Torlonia), St. Maria Maggiore.

**THURSDAY**.—Terme di Diocleziano, St. Paul's Basilica (a magnificent church, erected at the cost of about one million sterling), Pyramid of C. Cestius, Temple of Hercules.

**FRIDAY**.—Mr. Forbes's Excursion. Start early in tramway for Tivoli (the ancient Tibur), 18 miles from Rome. Stop an hour en route at the Villa Adriana, one of the finest ruins in Italy.

**SATURDAY**.—Palazzo Barberini, Churches of Gesù and S. Maria-Sopra-Minerva. Mr. Forbes's Excursions every other Saturday.

*Observation*.—Nearly all the churches of Rome are worth seeing; and none should be passed over. A carriage will be absolutely necessary on Wednesday or Friday.

\***Chief Objects of Notice** are as below (those belonging to ancient Rome are in *Italica*). See Forbes's *Tourist's Directory*, and Mr. J. P. Parker's *Archæology of Rome*, with 3,300 Historical Photographs. An interesting book is *The Marvels of Rome*, an English version of the (Latin) *Medieval Guide Book*.

Piazza del Popolo, page 169.  
Pincian Hill, page 165.  
Sistine Chapel, page 194.  
Church of Trinità de' Monti, page 192.  
Cappuccini Church, page 184.  
Piazza Barberini, page 168.  
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Garden of Sallust, p. 206.  
Piazza de' Termini, page 170.  
Church of Santa Maria degli Angeli, page 187.  
Palace of the Quirinal and Gardens, page 199.  
Church of Santa Maria Maggiore, page 181.  
Church of St. Giovanni Laterano and Museum, page 180.  
Church of S. Croce in Gerusalemme, p. 185.  
*Claudian Aqueduct*, pages 170 and 210.  
*Temple of Minerva Medica*, page 216.  
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Meta Sudana, page 214.  
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*Palatine Hill Excavations*, page 214.  
Church of St. Gregorio, page 186.  
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*Baths of Titus*, page 211.  
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*Arch of Janus Quadrifrons*, page 210.  
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*Pyramid of Caius Cestius*, page 218.  
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Capitol and Ara Coe Church, pp. 200 &

Church of the Jesuits, page 185.

Roman College, page 207.

Church of St. Andrea delle Valle, page 183.

Doria Palace, page 203.

Sciarrà Palace, page 205.

Borghese Palace, page 202.

Pantheon, page 215.

*Mausoleum of Augustus*, page 217.

St. Peter's, page 176.

*Tomb of Hadrian* (Castel Sant' Angelo), p. 218.

Santa Scala, 181.

Vatican (including Sistine Chapel, Museums, Library, Picture Gal-

These are some of the principal sights in Rome, but there are many more which the visitor will have little difficulty in finding out. See "Rome" in the Index at the beginning.

**Roman Art.**—Principal Roman *Architects* from the period of the Renaissance, or revival of modern art.—(N.B. Our 15th century, here given, is the Italian 14th century; and so on):—

15th century.—G. da Majano, B. Pintelli.

16th century.—Bramante (died 1514), Sangallo, Michael Angelo, B. Peruzzi, Raphael, G. Romano, Vignola, Ammanati, G. della Porta, D. Fontana (died 1607).

17th century.—C. Maderno (died 1629), F. Ponzio, G. Rainaldi, G. B. Soria, Bernini, Algardi, C. Rainaldi, G. A. de' Rossi (died 1695).

18th century.—Fontana (died 1714), A. Galliei, Salvi, Fuga, Vanvitelli, C. Marchionni, R. Stern.

**Painters.**—16th century.—Raphael (the Transfiguration); M. Angelo (the Last Judgment); G. Romano, G. Penni, P. del Vaga, G. da Udine, Garofalo, F. Zuccaro, D'Arpino, Caravaggio, Annibale and Agostino Carracci.

17th century.—Barocci, Domenichino, Guido (the Aurora), Guercino, Lanfranco, A. Sacchi, C. Maratta, F. da Cortona, Claude, S. Rosa, Poussin.

18th century.—P. Pannini, P. Battone, R. Mengs.

**Sculptors.**—Sanosvino, B. Cellini, M. Angelo, G. della Porta, Bernini, A. Algardi, Canova.

"Rome, in all her vast dimensions," says Mendelssohn, "lies before me, like an interesting picture, to enjoy; but I go deliberately to work, daily selecting some different object appertaining to history. One day I visit the ruins of the ancient city; another I go to the Borghese Gallery—or to the Capitol—or to St. Peter's—or to the Vatican. Each day is thus made memorable, and, as I take my time, each object becomes forcibly and indelibly impressed on me. Just as Venice, with her past, reminded me of a vast monument—her crumbling modern palaces and the perpetual remembrance of former splendour, causing sad and dissonant sensations—so does the past of Rome

lery, and Mosaic Manufactory), page 193.

Capitol, page 200.

Hospital of St. Spirito, page 208.

St. Onofrio, page 190.

Pauline Fountain, page 170.

Villa Doria Pamfili, page 206.

Church of St. Pietro in Montorio, page 191.

Church of St. Cecilia in Trastevere, page 184.

Corsini Palace, page 203.

Palazzo Spada, page 205.

Fountain of Trevi, page 170.

Church of St. Pietro in Vincelli, page 191.

Mamertine Prison, 214.

suggest the impersonation of history. Her monuments elevate the soul, inspiring solemn yet serene feelings; and it is a thought fraught with exultation that man is capable of producing creations which, after the lapse of a thousand years, still renovate and animate others."

There is a great deal of second and third-rate painting and sculpture at Rome, which the experienced or fatigued visitor will soon learn to pass over; but even inferior objects are sometimes of service as a foil to the best, by showing how some artists paint or carve. In this Guide we have endeavoured to indicate every object worth notice, according to its position and locality; recording all, or the substance of all that is usually said of each, with its history and present appearance. But these accounts must be taken with some reserve, since the history of many remains of antiquity, their names, sites, original appearance, &c., are in dispute, and by no means attended with that certainty which the full and positive accounts given in grave authorities would lead one to believe. The best plan is for the stranger to make himself well acquainted with their names and positions as here indicated, to read what is said of them by ordinary guides, and then to turn to more critical writers, such as Forsyth and Braun, who classify their subjects, and view them according to their respective schools or styles, in chronological order; carefully weighing them in the critical balance, and sifting the chaff from the wheat.

**Rome**, or *Roma*, the capital of the Kingdom of Italy and the Catholic world, the seat of the Government of Italy and of the Pope's Court, formerly the capital of the Roman and Western Empires, &c., stands on the Tiber, 15 miles from the sea, on the undulating table land of the Campagna, or Agro Romano, on a site from 80 feet to 200 feet high, the greater part on the Latin or east side of the river. The famous Seven Hills are ridges of moderate height, which, when covered with buildings, and the valleys between them filled up, are hardly more discernible than the hills of London. These are the Quirinal, Viminal, Esquiline, Caelian, Aventine, Palatine, and Capitoline Hills; of which the Quirinal and Esquiline are the highest, about 200 feet.

The old Roman city occupied the Caelian, Aventine, Palatine, and Esquiline Hills for the most part; the Palatine and Aventine being in the middle of it. These four hills lie to the south, but have been abandoned for the plain of the Campus Martius, to the north, where the modern city now for the most part stands. This was an open, grassy field in the Republican period, used for military exercises; on which, under the Emperors, temples, baths, theatres, &c., rose in every direction: one of the earliest being the Pantheon. Modern Rome may be said to begin where ancient Rome ended, and to be built out of its ruins; in other words, the Capitoline, or Campidoglio, serves to mark the division between the Old City and its ruins on the south and east, from the New City, to the north and west, along both sides of the river. The palaces, churches,

columns, obelisks, and fountains are in the inhabited parts of Rome; the new quarters are described by a Roman artist (1887) as "commonplace, shabby, and tasteless."

The Pincian, Vatican, and Janiculum Hills were enclosed at a later date. The **Pincian Hill**, or *Collis Hortulorum*, to the north-east, was the site of Domitian's Villa, Sallust's Villa, and Lucullus's Gardens. It was converted into a fine promenade by the French, and looks on the Piazza del Popolo, the Borghese Gardens, city, &c. It is the Hyde Park of Roman idlers, and has a statue of Victor Emmanuel. The other two hills are in the Trastevere suburb, west of the Tiber, which includes St. Peter's and the Vatican Palace, in that part called the Borgo, behind which, but outside the wall, the hills rise 450 feet high. The neighbourhood of the Vatican (so called from the *Vates*) was noted for its bad air and bad wine, even in Martial's time. The Janiculum (from Janus) is usually called *Montorio*, i.e. *Mons Aureus*, from the colour of the soil, and is the highest in Rome within the walls. The siege of 1849 was on this side.

Coming by road from the north, Rome is entered by the fine Porta del Popolo, under the Pincian Hill, leading to the Piazza di Spagna (the English quarter), Via Condotti, and the Corso.

Monte Testaccio (*testæ*, potsherds) is an artificial mound of rubbish, chiefly broken pottery, close to Porta S. Paolo, at the south corner of the walls, over 100 feet high. Poussin used to come here to catch the effect of the setting sun. It is near the former Prato del Popolo, the Protestant Cemetery, and the Pyramid of Cestius. It has been suggested that this mass of broken pottery was brought here to be worked up in *opus testaceum*, the hard cement with which the channels of aqueducts, &c., were covered.

The whole space within the Walls is about 3½ square miles; much of which is occupied by ruins, gardens, scattered churches, and convents.

### THE SEVEN HILLS.

1. The **Capitoline Hill**, so called from a head (*caput*) found in digging the foundations of the Temple of Jupiter, is now marked by the Ara Cœli Church on its site, the Senators' Palace, and the Museum on the Intermontium. The Forum is on the east side. On the south side is the supposed Tarpæian Rock, entrance through a garden, inscribed "Qui se vede la Rocca Tarpea." It is now only 40 feet high, almost hidden by houses, and its identity is more than doubtful. "It was at Rome," says Gibbon, "on the 15th October, 1764, whilst the barefooted friars were singing vespers in the Temple of Jupiter (Ara Cœli Church), that the idea of writing the Decline and Fall of the City, first started to my mind." This hill was, anciently, a fortress and a sanctuary, the repository of the Fatal Oracles, the seat of the Tutelar Deities of the empire, and the site of many temples and altars. Of all these nothing remains but the solid founda-

tions of certain buildings, the stables of the Senator, and the Mamertine Prison, to which criminals were let down through a hole.

2. The **Palatine Hill**, between the Forum and Circus Maximus, was the site of Augustus's Palace (whence the name), which was extended by Nero to the Esquiline, under the name of the Golden House. The ruins existed till the eighth century, and were partly covered by the Orti Farnesiani, bought in 1870 by the Italian government. Excavations are now carried on, which may be seen every week-day (1 lira) and Sundays (free). Cicero made an Oration, "Pro Domo," on behalf of a mansion here, which had been taken from him. Up to the time of the excavations being made (1726, 1848, 1857, and finally 1861) the place was almost deserted. "I have gone over the whole hill," says Forsyth, "and not seen six human beings on a surface which was once crowded with the assembled orders of Rome and Italy." See page 214. The visitor should put himself under the guidance of Mr. R. Forbes—tickets, 4 lire each.

3. The **Quirinal Hill**, also called Monte Cavallo, from two marble horses, still extant in the Piazza del Quirinale. Here was the Temple of Quirinus, dedicated to the founder of Rome.

4. The **Cælian Hill** (Celio) was formerly an oak grove, and has some ruined heaps, with the Churches of S. Gregorio and S. Stefano Rotondo, the latter a round building. The Lateran Church and Palace are close by.

5. The **Aventine Hill** is the lowest and most deserted. It was formerly covered with the Temples of Diana (imitated from that of Ephesus), Juno, Bona Dea, &c., replaced by monasteries. The Den of Cacus was on the river side of the hill.

6. The **Viminal Hill**, near the railway terminus, between the Quirinal and Esquiline, is so called from the willows (*vimina*) which grew round it. Here is the Church of Santa Maria degli Angeli, with some other buildings, on the site of the Baths of Diocletian.

7. The **Esquiline Hill**, between the Colosseum and Santa Maria Maggiore. Here Mæcenæ had his gardens, and here are remains of the Baths of Titus on the site of Nero's Golden House. Part of it was used for burning the dead before depositing the ashes in the tombs and catacombs along the Via Appia and elsewhere.

### WALLS.

The present walls form an irregular polygon, the longest diameter of which is 3 miles north-west and south-east. Their circuit is about 12 miles. They were begun by Aurelian, A.D. 271, in place of the earlier walls of Servius Tullius, built of square uncemented blocks, B.C. 500; and were restored by Honorius and later rulers, who fortified them with numerous towers, and made use of the brick, stones, &c., in the old walls and buildings, wherever they could get them. In 882, Leo IV. took to the Vatican or Leonine suburb across the Tiber. The last reparation of the walls was made in 1717 by Benedict XIV. They are seldom more than 15 to 20 feet high outside, from the acsum-



of rubbish, but inside they are in some places 50 feet high; are without a ditch, but retain many towers and bastions. They are pierced by eleven gates, at which are bureaux of customs and gendarmes. There were over twenty Gates in the old walls. Under the Empire the public ways were lined with houses, and Nero, who was great in his projects, intended to have inclosed half the Campagna within the city walls.

### MUNICIPAL DISTRICTS.

Rome is divided into fourteen Rioni, so called (since 1743) from the ancient Regiones of Augustus, with which, however, they do not correspond in name or boundaries.

1. Campo Marzo (Campus Martius), near Porta del Popolo.—Here are Piazza del Popolo, Piazza di Spagna, Pincian Gardens, Villa Medici, Trinità del Monte Church, Borghese Palace.

2. Colonna, from the Aurelian Column.—Part of Campus Martius, Piazza Colonna, Curia Innocenziana, Casino Ludovisi.

3. Trevi, on the Pincian and Quirinal, where three roads join.—Quirinal Palace, SS. Apostoli Church, the Torlonia, Colonna, and Barberini Palaces, Trevi Fountain.

4. Sant' Eustachio, in the lower town.—Churches of S. Eustachio, La Sapienza, S. Andrea della Valle, Valle Theatre, S. Luigi Church, S. Carlo del Catenari.

5. Pigna, in the middle of the lower town, from the pine trees once here.—Pantheon, Church of S. Ignazio, Doria, Venezia, Altieri, Minerva Palaces.

6. Ponte, in the north-east, near Ponte S. Angelo.

7. Pariene, in the north-east.—Piazza Navona, Cancelleria, Campo dei Fiori.

8. Regola, near the east bank of the river, said to be a corruption of *areola*, or *arenula*, from the sands of the river.—Farnese and Spada Palaces.

9. Sant' Angelo in Peschiera, between the Capitol and the river, on the west side, the smallest region of all.—Theatre of Marcellus, Orsini, and Mattei Palaces.

10. Monti, the largest, on the site of ancient Rome, north-east part.—Includes the Esquiline, Viminal, Baths of Titus and Diocletian, St. John Lateran, Santa Maria, St. Peter in Vincoli, Palazzo Rospigliosi.

11. Campitelli, south-east part of the same site.—Capitoline and Palatine Hills, Forum, Colosseum.

12. Ripa, south-west part of the same site, near the river side.—Baths of Caracalla, Aventine, M. Testaccio, Temple of Vesta, Santa Maria in Cosmedin Church.

13. Trastevere, on the west side of the Tiber.—Janiculum, Porto di Ripa Grande, S. Pietro in Montorio, S. Onofrio, Corsini, Salviati, and Farnesina Palaces, Villa Lanti, Acqua Paolo Fountain.

14. Borgo, on the west side, or Città Leonina.—St. Peter's, the Vatican, Castel S. Angelo, S. Spirito Hospital, Palazzo Giustiniani.

Independently of its municipal districts Rome consists of three great divisions, viz.:—The Lower town, or busy part, between the eastern hills, the

Tiber, and Capitol; Upper Town, along the east hills; and the town across the river, or Trastevere, on the west bank.

I. The Lower Town contains the former Campus Martius and Campus Tiberinus; the Corso, 1 mile long from Piazza del Popolo to the foot of the Capitol; Piazza di Spagna; Caffè del Greco, or Artists' Club; Ripetta Landing and Ferry; Piazza Colonna and Antonine Pillar; Curia Innocenziana, or Courts of Justice; Palazzo Borghese; Corea, or Amphitheatre of Augustus; Caffè di Fontana di Trevi, or Antiquarians' Club; Caffè di Monto Citorio, or Club of Men of Letters; Palazzo di Venezia; Strada del Gesu and its church; Piazza Navona, one of the largest open places; La Sapienza University; Pantheon and La Minerva Church; Palazzo Farnese; Strada Giulia; San Bartolommeo Island and Hospital of Ben Fratelli, so called from their motto, *Fate bene, Fratelli*, "Do good, Brethren;" Santa Maria in Cosmedin, one of the oldest churches; Coelian hill and its churches; Lateran Church and Palace; Monte Testaccio; Colosseum.

II. The Upper Town, or east part of the city, on the slope of the Pincian and Quirinal, consists chiefly of palaces, villas, churches, convents, with their courts and gardens. It contains the Quattro Fontane, at the intersection of two main streets, one from the Quirinal to Porta Pia, the other from Piazza Barberini to Santa Maria Maggiore; Promenade, on the Pincian; Trinità de' Monti Church; the Via Sistina; Palazzo Barberini; Villa Plombino; Quirinal Palace, on Monte Cavallo; Santa Maria Maggiore Church; Campo Vaccino, or Forum; Capitol, or Campidoglio; Trajan's Column.

III. The third division, on the west bank, or Etruscan side, of the Tiber, is generally called Trastevere (*i.e.*, trans-Tiber); but the Trastevere proper is confined to the south part beyond the Aurelian wall, where the Roman slaves, and the barracks for soldiers and sailors, were quartered; now the seat of the manufacturing population. Here are the tobacco factory, potteries, and wax-candle works; the last an important branch of trade in Rome. Trastevere is divided from the Borgo (round the Vatican) by walls and gates, and joined to it by a road called the Lungara. This division contains St. Peter's and the Vatican Palace; Inquisition (now a barrack); the new Piazza Pia; S. Angelo Castle and Prison; S. Spirito Hospital and Cemetery, open on All Souls' and other days; Salviati Palace and the Botanic Gardens; Via Lungara, along the Tiber; Janiculum Hill; Palazzo Corsini; S. Calisto and S. Francesca a Ripa Churches; Villa Pamfili, and its promenade; Acqua Paolo Fountain, the largest in Rome, of which it commands a good view; Santa Maria in Trastevere Church; S. Michele House of Industry; Ripa Grande Quay, Lighthouse, and Custom House; Porta Portese. In one part, called the Lungaretta, is the medieval tower of Everso, Count of Anguillara, now used as a factory for enamels and painted glass.

## RIVER TIBER.

The Tiber (*Tiberis*, or *Tevere*) rises under the Apennines, in Tuscany, 120 miles from Rome; and winds for 3 miles through the city, from 200 to 230 feet wide. At Borgo S. Sepolcro, the widest part, it is  $\frac{1}{2}$  mile over. It is of a dirty yellow colour, with a full rapid current of 5 miles an hour, but the water proves good and sweet after settling. Except at the Ripetta, there are no quays along its banks. There are two ports, or landing-places. It is being cleared out, and has been embanked since 1876.

*Porto di Ripetta*, to the north, is on the east shore above S. Angelo Bridge. Here they land wine, charcoal, provisions, &c., at a quay made of stones from the Colosseum, 1704. There is a ferry. A new bridge has been erected here.

*Ripa Grande*, to the south, is on the west bank near Porta Portese, and was formed in 1693, when a custom-house and warehouses were erected. To this small vessels come up from the sea.

The floods (to which it has been always subject) sometimes raise the Tiber 25 to 30 feet above its usual level, and inundate the lower town on its banks. In 1530, it rose 40 feet, and nearly as much in 1598. Horace describes an inundation in the well-known lines:—

"*Vidimus sacrum Tiberim, retortis  
Litteræ Etrusco violenter undis,  
Ire dejectum monumentum regis  
Templaque Vestæ.*"

A Temple of Vesta, formerly standing near Ponte Rotto, opposite the "Etruscan shore," on the Trastevere side, has disappeared. In the middle of the river is the Isola S. Bartolommeo, on which was a Temple of Æsculapius.

Further down was the *Emporium*, or old Roman dock, for supplying the city. It stood on a plain to the south-east of the Aventine, along the Tiber, in the new quarter, near Monte Testaccio. It included the Horrea and Forum Pistorium, and the depôts and granaries, erected by S. Galba and others, for wine, oil, corn, vegetables, &c. Some remains exist in the Arco di S. Lazzaro, &c. Roads came down to it through Porta Minucia, in the old wall, and Porta Navalis, to the Navalis, or dockyard. Another followed the banks of the river to Via della Marmorata, facing Ripa Grande, and so called from the marbles still landed here, as in old times, for building and sculptors. It is continued by Via della Salaria.

## BRIDGES.

There are nine bridges, one a suspension. *Ponte Margherita* (1892), between the Vatican and Piazza del Popolo quarters. *Ponte Sant' Angelo* is the Pons Ælius of Hadrian, slightly restored, under Clement IX., by Bernini, who added the statues and balustrades. It is on five arches, 300 feet long, the river being 200 feet. Pons Ælius was built by Hadrian to lead across the river to his Mausoleum and Circus.

*Ponte Sisto*, 200 feet long, rebuilt, 1475, by Sixtus IV., on the site of the bridge called Pons

Agrippæ(?) up to A.D. 200—Pons Aurelius, up to 306,—Pons Valentinianus, up to 792,—and afterwards Pons Fractus.

*Ponte di San Bartolommeo* and *Ponte Quattro Capî*, in a line with each other, across the island of San Bartolommeo, the ancient *Insula Tiberina*; which is 1,000 feet long, and 300 feet wide in the middle. *Ponte Quattro Capî*, so called from a four-faced Janus at that end, is the ancient Pons Fabricius, built by Fabricius, the Curator Viarum, A.C. 64, and still in good preservation. The other is the old Pons Coestius or Gratianus. *Ponte Garibaldi*, *Ponte Margherita*, and *Ponte Umberto* are new.

Remains of ancient Bridges.—Pons Triumphalis, or Vaticanus, below Ponte Sant' Angelo, was destroyed in the fifth or sixth century, and the remains form a rapid. Ponte Rotto, below Isola di Bartolommeo; the remains of three arches are left of this bridge, which was first built by Cornelius Scipio, turned into a marble-covered way by Augustus, rebuilt by Pius III. and Gregory XIII., and then broken down. This is now (1892) entirely replaced by the new *Ponte Emilio*. The Cloaca Maxima is seen here. Pons Sublicus, further down, under the Aventine, near Porta Trigemina; a few traces are seen at low water near a windmill. This was the oldest bridge at Rome; built first of wood (subliculus) by Ancus Marcius; then of stone, on three arches, by M. Æmilius Lepidus, the censor, in the reign of Augustus. It was the scene of Horatius Cocles' famous exploit, and was carried away by the floods, in the time of Adrian I.

## STREETS, CLIMATE, &amp;c.

The Streets of Rome are in general narrow, but many are straight; and there are many open places and squares. Lights are often seen at the street corners before images of the Madonna and Saints. The pavement is of *selci*, or small squares of basalt. The principal streets have now paved side-walks, and the city has been very much improved under the new government. The finest streets are the Corso, Babuino, Ripetta, Sistina, Nazionale, Venti Settembre, and Lungara (in Trastevere). Best shops in the Corso, Piazza di Spagna, and Via Condotti. New quarters are growing up on the east, north, and south sides. Antiquities found in making the excavations are placed in the National Museum. Best points of view are the Tower of the Capitol, open every day, fee,  $\frac{1}{2}$  lira, the only place whence the Seven Hills can be seen; the Passeggiata Margherita; the Pincian Hill; Monte Testaccio; the Palatine; S. Pietro in Montorio; and St. Peter's Dome, the best of all.

The Climate of Rome was most healthy when the city was most populous. The hour after sunset is to be avoided. Malaria is still found here and there in the vicinity, but only during the three hot months. The temperature is not and seldom below 28°. Flies should be kept away by the residents. When the bitter

tana, or north-east wind, blows, it brings the temperature down to 40° and 45° in the shade, and 25° at night; covers the fountains with icicles and freezes the dykes. The rainy season is during November and December. It is healthy from this to May. In summer there is abundance of flowers and fruit, with fine sunrise and sunset effects on the hills, but the plague of moths, flies, fleas, mosquitoes, ants, and spiders, is very tormenting.

Rome is miserable in wet weather. "Everything," as Mendelssohn says, "is arranged for fine weather; so that the bad is borne like a public calamity and in the hope of better times. Indoors the water pours in through the windows, which will not shut fast; the wind whistles through the doors, which will not close; the stone floor chills you in spite of double matting; and the smoke from the chimney is driven into the room, because the fire will not burn. But it is a positive misfortune to be out of doors. Rome, as everyone knows, is built on seven large hills; but there are a number of smaller ones besides, and all the streets are sloping, so the water pours down them and rushes towards you. The Tiber has overflowed its banks and inundated the adjacent streets. The houses have no water-spouts, and the long roofs slant precipitously; but being of different lengths, this causes an incessant violent inundation on both sides of the streets; so that go where you will, close to the houses, or in the middle of the streets, you are sure to be deluged, and, quite unawares you find yourself standing under a tremendous shower-bath, the water pelting on your umbrella, while a stream is running before you that you cannot jump over." But the fine weather makes amends for all.

The principal and most lively thoroughfare is the **Corso**. Almost equally animated is the broad **Via Nazionale**. Entering Rome by the fine Gate and **Piazza del Popolo**, three principal streets diverge through the city, viz.:—the **Via di Ripetta** and **Via del Babuino**, to the right and left of the middle one, which is the **Corso**. The **Corso** stretches across the modern city almost as far as the Forum and the Capitoline Hill. Here the horse-races take place at the Carnival time. Half a dozen animals, small and lively, without riders, but adorned with squibs and spiked balls tied to their backs, start from the **Piazza del Popolo** and down the **Corso**, urged by the shouts of the people, who close up behind them. They are caught by their owners at the end. The stakes were once paid by the Jews, to purchase exemption from being themselves hunted down the **Corso**. On the last evening of the Carnival, the people traverse the **Corso** with lighted candles; and it is the object of everyone to put everybody else's candle out with the cry of "*Senza moccolo!*" Ladies should then avoid the **Corso**.

The principal Roman drives are in the **Corso**; outside the **Porta del Popolo**, and the **Porta Pia**; the **Pincian Hill**; the **Parco Regina Margherita**; the **Passeggiata Margherita**; and the **Via Appia**.

**Il Ghetto**, or the Jews' quarter, now demolished, was situated between **Via della Peschiera** and the **Tiber**, is on the site of the Amphitheatre and the **Frumentarii of Minutius**. It consisted of "wretchedly narrow and tortuous streets, with tall tumble-down houses, and the dirtiest, most disgusting alleys and doorways, swarming with men, women, and children; surrounded by old clothes, old iron, heaps of fritters, roasted apples, shoes and boots, dirt, bad smells, and abominations unutterable."—(Miss CATLOW'S *Sketching Rambles*.) Over the gate was a crucifix, with the text:—"All day long have I stretched forth my hands unto disobedient and gainsaying people." The Synagogue was once a Christian church. There are about 4,000 Jews in Rome. Evelyn, in his *Diary*, relates that an annual sermon was preached to them, at which they were constrained to sit, but with so much "malice in their countenances, spitting, humming, coughing, and motion, that it is impossible they should hear a word;" and a conversion was very rare. All restrictions upon the Jews are now relaxed.

Among the improvements are the Law Courts, Academy of Science, Polytechnica, New Houses of Parliament, Palace of Fine Arts in **Via Nazionale**, Central Market, Barracks and Military Hospital, the Victor Emmanuel Monument, several bridges, electric lighting (1892), and a better water supply and drainage.

### SQUARES.

There are nearly 150 open squares in Rome, called **Piazza**, plural **Piazze**, mostly ornamented with fountains. Some of the most noticeable are:—**Piazza Barberini**, facing the Barberini Palace, on the site of the Circus of Flora. The Fontana del Tritone, by Bernini, is composed of four dolphins carrying a large shell and Triton.

**Piazza Bocca della Verità**, part of the site of Forum Boarium (cattle market), near the Tiber, facing the Church of Santa Maria in Cosmedin. It takes its name from a marble mouth seen in front of the church, which occupies the site of the Temple of Ceres and Proserpine. It was said that a liar who should put his hand into this mouth could not withdraw it. The ruined Temple of Hercules (once supposed of Vesta) is close by; a circular building, dedicated to Santa Maria del Sole.

**Piazza del Campidoglio**, or of the Capitol at the north end of the Forum. (See Capitol, further on.)

**Piazza di Campo de' Fiori**, in **Via de' Capellari**, the site of a Temple of Flora. Heretics were burnt here. Among these was Giordano Bruno (1600), to whom a statue was erected in 1889. A travertine fountain, fed by the Acqua Vergine, bears this rhyme:—

"Ama Dio, e non fallire  
Fa del bene, e lascia dire."

**Piazza Colonna**, in the middle of the **Corso**, on the site of the Forum of Antonine. It contains the Marcus Aurelius Column (or Colonna, from which the place as well as the Colonna family is named).

a fountain, by Della Porta; the Chigi, Piombino, and Braccadoro Palaces. A portico of twelve marble pillars (from the ancient Etruscan city of Veii) marks the old Post Office.

*Piazza Farnese* faces the Farnese Palace, near Piazza Navona. Two granite basins from the Baths of Caracalla stand here.

*Piazza di S. Giovanni in Laterano*, facing the Lateran Church and Palace, at the south end of Via in Merulana. Here are the Obelisk of Constantius, from Thebes, and the Baptistery of Constantine.

*Piazza di S. Maria Maggiore*, facing that church, under the Esquiline, at the north end of Via in Merulana. In the midst is a marble pillar from the Basilica of Constantine, placed here 1614. Behind the church is an Obelisk from the mausoleum of Augustus.

*Piazza di Santa Maria in Campo Marzo*, so called from the small Church of the Concezione di Maria.

*Piazza della Minerva*, near the Dominican Church of Santa Maria sopra Minerva, which occupies the site of the Temple of Minerva. It is adorned by a marble elephant, erected in 1667 by Bernini, on the back of which is a small obelisk from the famous temple of Isis.

*Piazza di Monte Cavallo*, or Quirinal, facing the Quirinal Palace. So called from the colossal statues of the Horse Tamers, which once adorned the Baths of Constantine; ascribed to Phidias and Praxiteles, but with better reason supposed to be of the time of the Roman Emperors. In the midst is an Obelisk of red granite, placed here in 1786; also a granite basin fountain, transplanted from the Forum by Pius VII. The palace of the Consulta is on one side, near the Rospigliosi Palace, which contains Guido's Aurora.

*Piazza di Monte Citorio*, facing the Curia Innocentiana, now the Houses of Parliament. The name comes from *Citatorum*, or *Citatorium*, because the Centuries were cited to meet here by the criers. The red granite Obelisk in the midst was brought from Heliopolis to serve as a gnomon to mark the time in the Campus Martius, and transported hither in 1789, by Pius VI.

\**Piazza Navona*, now the *Circo Agonale*, one of the largest and most handsome in Rome, on the site of the Circus Agonalis of Alexander Severus, of which it takes the oblong form, as well as the name, by a corruption of *agone*, a fight; thus *negone*, *nagone*, *navona*. The houses are built on the foundations of the seats which surrounded it. A market was held here, but is now transferred to Campo Fiore *asa* promenade. Formerly on Saturdays, in August, it was converted into a shallow lake, for public amusement, by letting out the water from the fountains; when the people drove through in carriages. The *Fountains* (fed by Acqua Vergine) are by Bernini, two being composed of tritons and dolphins, while the centre one is a large marble basin, with a miniature rock in the midst, from which the waters flow in the direction of four statues, dedicated to a river, in each quarter of the globe, viz., the Danube, Nile, Ganges, and La Plata. That of the Nile is covered with a veil,

by way of allusion to the mystery of its source (now dispelled by the discovery of modern travellers); but it is said, by way of a joke against Bernini, that the statue hides its face from the façade of St. Agnes' Church opposite, the work of Borromini. The Egyptian Obelisk over the fountain was brought from the Circus of Maxentius, on the Via Appia, in 1651. The Pamfilii-Doria and Braschi Palaces are towards the south extremities of the Piazza. There is here also the little Agonizzanti Church, in which public prayers were offered for a malefactor's soul, before his execution.

*Piazza del Pantheon*, facing the Pantheon. The Fountain, by O. Lungbi, supports a small Egyptian Obelisk, placed here 1711, by Clement XI.

*Piazza di Pasquino*, near the south end of Piazza Navona, so called from an anonymous mutilated statue at the corner of the Braschi Palace, which took its name from Pasquino, a satirical tailor who lived hard by, and from which we got the word "pasquinade." Pasquino (the statue) used to play at question and answer with Marforio, another statue which stood near the Arch of Severus, but is now placed in the Capitol.

*Piazza Pia*, named after Pius IX., is situated between the Bridge of San Angelo and St. Peter's, adorned with a fountain on Ionic columns.

*Piazza di Pietra*, facing the Dogana di Terra (or Exchange), with remains of a Temple of Neptune.

*Piazza di S. Pietro in Vaticano*. (See St. Peter's.) *Piazza della Plozza*, the site of a portico to the Baths of Constantine.

*Piazza del Popolo*, inside the Porta del Popolo, by which the traveller enters Rome, coming from the north, on the Via Flaminia, near the Protestant Church. It is decorated with semicircular terraces, statues, &c., by Valadier, in the reign of Pius VII., and opens on the east side to the Pincian Gardens. At the centre is a granite Egyptian Obelisk, brought from the Campus Martius, in 1589, by Fontana, who designed the Lion fountain at the base. The fine Church of Santa Maria del Popolo is close to the gate. From here, three main streets diverge, viz., Via del Babuino, to the Quirinal; the Corso, to the Capitol and Forum; Via di Ripetta, to Piazza Navona and the river. At their junction are the twin churches, Santa Maria in Monte Santo and Santa Maria de' Miracoli. Fireworks here on the Festa dello Statuto, the first Sunday in June.

*Piazza delle Quattro Fontane*, at the meeting of four roads, near the Quirinal.

*Piazza della Rotonda*, facing the Pantheon, between the Corso and Piazza Navona (See above).

*Piazza di Spagna*; so called from the Palace of the Spanish Embassy. Here, and in the neighbouring streets, are many hotels and caffès, and in Via Condotti is *Caffè del Greco*, where the Artists' Club meets. This is the English part of the city, sometimes called the "English Quarter." Mendelssohn lodged at No. 5, in a small house, with two front windows, and associated with Bunsen, Waldsen, Vernet, and his English friends.

composed part of his *Walpurgis Night*. A fountain, shaped like a boat, designed by Bernini, and called *Fontana della Barcaccia*, stands near the steps which lead up to the Church of Trinità de Monti, under the Pincian. Here Beppo, now dead, the king of the beggars, kept court (see Strozzi's *Roba di Roma*, chapter III). The College of the Propaganda, where missionary priests are educated, is close by. A marble column, at the corner, commemorates the publication of the dogma of the Immaculate Conception in 1854.

*Piazza Rusticucci*, facing the portico of St. Peter's, of which it commands a view, forming an entrance to Piazza S. Pietro; enlarged some years ago, when the house, in which Raphael died, was pulled down.

*Piazza di S. Silvestro*, with a monument to Metastasio (1886). Part of the old monastery has been converted into the handsome Post Office, and the Offices of Public Works.

*Piazza delle Tartarughe* (Tortoises), near the Mattei Palace; and so called from the fountain on tortoises, a work of Della Porta. This is one of the finest fountains in Rome.

*Piazza delle Terme*, or *di Termini*, facing the *Therma*, or Baths, of Diocletian, and S. Maria degli Angeli Church; near the Railway Station and the Fontanone dell' *Acqua Felice*.

*Piazza della Tribuna*, behind the Church of Sta. Maria Maggiore.

*Piazza Trinità*, facing the church of the Trinità de' Monti, on the Pincian, near the house and gardens of Ballust, containing an imitation obelisk (ancient).

*Piazza di Venezia*, at the south end of the Corso. Here are the Palazzo di Venezia (now the Austrian Embassy) and the Torlonia Palace.

*Piazza Vittorio Emanuele*, in the new quarter.

### FOUNTAINS.

Rome is well supplied with water from about fifty public fountains, besides smaller ones, making a total of nearly 600. Several of these are noticed above, under the head of the Piazzas in which they stand.

*Fontanone dell' Acqua Felice*, near the Baths of Diocletian. It is supplied by the *Acqua Felice* Spring, and is a handsome pile constructed for Sixtus V. (whose name was Felix, or Felice), by D. Fontana. Between the statues of Aaron (by Della Porta) and Gideon (by F. Vacca) is a colossal, but inferior, Moses Striking the Rock, by a Brescian artist.

\**Fontana Paolina*, on the summit of the Janiculum, near Porta S. Pancrazio, is supplied by the *Acqua Paola* of Paul V., who gave his name to both. It looks like a triple triumphal arch, and was constructed by G. Fontana, 1612. The marble pillars are from the Temple of Minerva which stood in the *Forum Transitorium*; the granite columns came from the old church of St. Peter.

*Fontana di Trevi*, in front of the Palazzo Poli, a

large mass of water supplied by the *Acqua Vergine*. It is the work of N. Salvi, in Clement XII.'s reign. The Neptune is by P. Bracci; Abundance and Health are by Della Valle.

One of the attractive features of Rome is the number of sparkling fountains.

"From your blue hills  
Dim in the clouds, the radiant *Aqueducts*  
Turn their innumerable arches o'er  
The spacious desert, brightening in the sun,  
Proud and more proud in their august approach  
High o'er irriguous vales, and woods, and towns,  
Glide the soft whispering waters in the wind,  
And here united pour their silver streams  
Among the figured rocks, in murmuring falls,  
Musical ever."—Dyce's *Ruins of Rome*.

### AQUEDUCTS.

Three still remain, and supply the fountains with an ample abundance of water.

*Acqua Vergine* comes from Collatia, 14 miles distant, and supplies the conduits in Via Condotti (whence the name), Fountains of Trevi, La Baraccata, Farnese, Piazza Navona, and nine others, in the lower city.

*Acqua Felice* (formerly *Aqua Claudia*) takes its name from its restorer, Felice Peretti, afterwards Pope Sixtus V., and supplies the fountains of Moses, of the Tritons (*Piazza Barberini*), Monte Cavallo, and twenty-four others, in the Upper Town, *via Porta Pia*, from springs 37 miles off.

*Acqua Paola* (formerly *Trajana*) comes in from the Bracciano Lake by Mons Janiculum, and supplies the Vatican quarter and Trastevere, the Paolina and St. Peter's fountains, crossing the Tiber by the Ponte Sisto. It was begun by Augustus, and restored by Paul V. and Clement X.; the engineers being G. and D. Fontana.

At *Acqua Albula* (Station Bagni, 13 miles from Rome) is a sulphur spring, with a Bath House.

### OBELISKS.

A peculiar feature of Imperial architecture. Most of them were imported from Egypt, after the conquest of that province; and are usually single square-sided blocks of red granite, with hieroglyphics, similar to those now at London and Paris. After being overturned and neglected they were again made use of to adorn modern Rome, by Sixtus V., who set the example with the one before St. Peter's.

*Obelisk of S. Giovanni in Laterano* (Constantian Obelisk), facing the Lateran Palace. The highest in Rome, the shaft being 105½ feet, or with base, &c., 149 feet. The shaft weighs about 445 tons. Two sides 9 feet 8½ in., and the others only 9 feet. This difference is observable in all, more or less. It was brought from Heliopolis (in a galley of 300 rowers) to the Circus Maximus, and raised on its present site by D. Fontana, 1588, in the reign of Sixtus V.

*Obelisk of Monte Cavallo* (Quirinale Obelisk), fixed here 1786. No hieroglyphics; 95 feet high, or 48 feet the shaft only.

*Obelisk of Monte Citorio* (Campense Obelisk), from

Heliopolis, 71½ feet high. Brought from the Campus Martius (where it served as a gnomon to mark the hours by its shadow), by Pius VI., in 1789.

*Obelisk of Santa Maria Maggiore*, 183½ feet high, or 48½ feet the shaft only. No hieroglyphics. After adorning the Mausoleum of Augustus, and being broken in three pieces, it was put together and set up here in 1587, by D. Fontana.

*Obelisk of Santa Maria Sopra Minerva* (Minerve Obelisk), 39½ feet high, on the back of a grotesque-looking elephant.

*Obelisk of the Pantheon* (Mahuteo Obelisk). A small one, 47½ feet high. Set up in 1711, with a fountain round it.

*Obelisk of the Pincian Hill* (Aureliano Obelisk), from the Variani (or Barberini) Gardens, 1822; 56½ feet high.

*Obelisk of Piazza Navona* (Pamfilian Obelisk), 99 feet high, in five parts, pieced together. Brought from the Circus of Maxentius, by Bernini, 1661; originally from Domitian's Alban Villa.

*Obelisk of Piazza del Popolo* (Flaminio Obelisk), 116 feet high, to the cross on the summit, or 78½ feet the shaft only. Transported from the Campus Martius, by Fontana, in 1589.

*Obelisk of St. Peter, or the Vatican*, 132 feet high to the cross, or 83 feet the shaft only. Dedicated to the Sun, but without hieroglyphics. At first it stood in the Circus of Nero, not far off, on the site of the sacristy, and was moved to the front of St. Peter's, 10th September, 1686, by D. Fontana, by what was considered a great engineering feat in that day. Above 800 men and 140 horses were employed. Sixtus and his court attended to witness the experiment, after a solemn mass. Complete silence was ordered and observed by the crowd, till, at a critical moment, when the cordage was found defective, a sailor, who knew the remedy, cried out, "Wet the ropes with water," which was done, and the obelisk was safely fixed in its place. The Pope rewarded the sailor, a native of the Riviera, by giving his family the privilege of selling the palms for the Roman churches, on Palm Sunday. This obelisk is nearly 9 feet square at the base, and 6 feet square at the top.

*Obelisk of Trinità de Monte* (Sallustiano Obelisk), 100 feet high. Placed here in 1769, by Pius VI. It stood on the spina of the Circus of Sallust, and was a Roman production.

### THEATRES.

*Argentina*, or *Comunale*, in Via di Tor Argentina.

*Nazionale* (drama), in Via Nazionale.

*Teatro Valle*.—(Drama), near the Sapienza.

*Costanzi* (Drama), in Via Firenze.

*Golden* (Marionettes), *Via de' Soldati*. Consult the Journals, especially *L'Italia* (in French).

### GATES.

The ancient names are open to dispute, and the ancient ways cannot be always brought up with certainty to the gates. Several were restored during the reign of Victor Emmanuel.

\**Porta del Popolo* (Porta Flaminia), on the Flaminian Way, or great north carriage road into Rome. Built by Honorius; and decorated under Pius IV., by Vignola (from Michael Angelo's designs) and Bernini, when Queen Christina entered Rome. From here there is an electric tramway (opened, 1890) to the *Ponte Molle*, an old bridge over the Tiber (see pages 143 and 151).

*Porta Pinciana*, long closed, but opened in 1888, is on the Pincian Hill. It was built by Honorius, and rebuilt by Belisarius. At the siege of 1849 an attack was made near this gate.

\**Porta Salara* (1873), near the remains of the old one (close to the Villa Albani), built by Honorius, in place of the Porta Collina of Servius Tullius.

\**Porta Pia*, built by M. Angelo, for Pius IV. It stands near the old Porta Nomentana, built by Honorius, and now closed. Here is the Palace of the English Embassy. The Ministry of Finance and other public buildings are close by, and a new quarter is springing up on the site of the Pretorian Camp close by.

\**Porta S. Lorenzo*, on the road to S. Lorenzo and Tivoli, or Tibur, and once called Porta Tiburtina. It was built by Augustus, altered by Aurelian, and strengthened by Honorius. It is now closed and kept as a monument, a new gate having been opened instead. Close to it is a monument, at the junction of Aqua Marcia, Aqua Tepula, and Aqua Julia.

\**Porta Maggiore*, one of the best gates, is a handsome arch of travertine stone; close to the old P. Labicana and P. Praenestina (at the junction of those two roads). It consists of two great arches with rusticated Corinthian columns, above which are channels for the *Claudian Aqueduct*. This, according to the inscriptions on it, was made by Claudius, and restored by Vespasian and Titus. It was a union of three or four earlier aqueducts. The Tomb of Eurysaces, the baker, is near at hand; and the railway to Monte Albano, Tusculum, and Frascati passes in this direction.

\**Porta S. Giovanni*, on the road to Naples, was built by Gregory XIII., in place of P. Asinaria, now a picturesque brick ruin, near St. John Lateran, through which Belisarius entered the city. The routes to Frascati or Albano, by Appia Nova, from this gate, are superseded by the rail.

*Porta Latina* (on the Via Latina), made by Honorius, A.D. 402, and repaired 550, by Justinian. Closed in 1808.

*Porta Capena* (re-opened in 1877) is below Villa Mattei, near the Baths of Caracalla. It stood at the old walls of Servius Tullius, and inside the present walls. The battle of the Horatii or Curiatii took place outside this gate.

\**Porta S. Sebastiano*, on the Via Appia, or v

south road, and otherwise called P. Appia, built by Honorius. The two brick towers were built by Belisarius or Narses.

\**Porta S. Paolo*, on the road to Ostia, the old seaport of Rome; rebuilt by Belisarius (?) in place of one (temp. Claudius) inside it, called P. Ostiensis (a double arch at a lower level), which replaced the still older gates of S. Tullius, called Trigemina, Navalis, &c. Close by are the tomb of Caius Cestius, on the Almonce, and the splendid new Church of St. Paul. A turn to the left leads past S. Paolo to the Tre Fontane, and Ardea and *Lavinium*, founded by Æneas; also *Larentium*, the site of Pliny's Villa, near a country palace of the Borghese family.

\**Porta Portese*, on the way to Fiumicino, the modern harbour of Rome, stands on the Tiber, in Trastevere; built by Urban VIII., in place of P. Portuensis. A railway station at Fiumicino; trains in one hour.

\**Porta S. Pancrazio*, on the Janiculum, 300 feet above the river, rebuilt since the siege of 1849, when battered by the French. It stands near Villa Pamfili-Doria, the old P. Janiculensis, or Aurelia, and the Church of S. Pancrazio, which is outside; the road passes the Villa. When the vestry of St. Pancras presented an address to Garibaldi in London, in 1864, he told them, "Oh yes, I know St. Pancras well; I fought at St. Pancras at Rome; I shall not forget St. Pancras here."

\**Porta Cavalleggeri*, on the Civita Vecchia Road, near the Leonine City and St. Peter's. The Constable Bourbon was entering by this gate with his army, 1527, when he was shot by B. Cellini, with an arquebuse. He had on a white mantle, and was just about to run up a scaling-ladder. This is the account given by Cellini, in his *Memoirs*.

*Porta Fabbrica* is closed up.

*Porta Angelica*, north of St. Peter's, built by Pius IV. It leads out to Monte Mario.

*Porta Castello*, or *Chiusa*, north of Castel S. Angelo, is walled up.

*Porta S. Spirito*, in the Borgo S. Spirito, in Trastevere.

*Porta Settimiana*, on the Lungara, in Trastevere.

*Porta Flumentana*, was an ancient gate in the wall of Servius Tullius, near the Tiber (flumen); afterwards called Argiletana, from the name of the locality in which Cicero's brother lived. Near this is the Via de Porta Leone, after a Pier Leone of the twelfth century, who turned the theatre of Marcellus into a fortress, and got his son elected Anti-Pope, as Anacletus II.

### ROADS.

The roads out of Rome are more or less identical with the old *Vie*, as follows:—

\**Via Appia*, or great south road, leads out from *Porta S. Sebastiano*. It was made of square blocks of basalt, which are still sound, though their edges are worn down by the gravel strewed over them.

\**Via Latina*, from *Porta Latina*, went more inland to Tusculum, &c.

\**Via Labicana* went from *Porta Esquilina*; as did the *Via Prænestina*. It follows the rail past *Villa Gordianorum*, and the route to *Collatia* and *Gabii*, and passes near *Acqua Felice*, and the tomb of Santa Helena, called the Church of S. Peter and Marcellinus.

\**Via Tiburtina*, from *Porta S. Lorenzo*.

*Via Nomentana*, from *Porta Collina* or *Porta Pia*. It leads to La Mentena, the ancient *Nomentum*. Along the road are *Villa Patrizi*; *Villa Torlonia*; *Ponte Nomentana*, or *Anio*; and the *Mons Sacer*, to which the Romans retired and held out against the Senate. The ancient town of Antemna is to the left. About 6 miles from the gate is the old Church of S. Alessandro, with its catacomb, discovered 1853.

*Ponte Nomentana* is "a solitary dilapidated bridge, in the spacious green *Campagna*. Many ruins from the days of ancient Rome, and many watch-towers from the middle ages, are scattered over this long succession of meadows. Chains of hills rise towards the horizon, now partially covered with snow (January), and fantastically varied in form and colour by the shadows of the clouds. And there is also the enchanting vapoury vision of the Alban Hills, which change their hues like a chameleon, as you gaze at them; where you can see for miles little white chapels glittering on the dark ground of the hills, as far as the Passionist Convent on the highest summits, and whence you can trace the road winding through thickets, and the hills sloping downwards to the Lake of Albano. No lack of music there; it echoes and vibrates on every side."—*Mendelssohn*.

\**Via Salaria*, or great salt way, from *Porta Via Sal Collina* also, in the direction of the rail to Ancona. It passes by *Villa Albani*; *Catacombs St. Priscilla*; *Villa Chigi*; the *Ponte Salara*, over the *Anio*, rebuilt by Narses, and crossed by the hosts of Attila, Brennus, &c.; *Villa Spada*; *Castel Giubileo*, on the site of Fidenæ. The *Allia*, where Alaric defeated the Romans, A.D. 409, is a little farther.

\**Via Flaminia*, or great north road, went from the *Porta Flaminia*, and gives name to the *Emilia* provinces on the east coast. It also went through the city in the direction of the *Corso*, but is not identical with it, as the *Corso* is now 12 to 20 feet above the old *Via*. It was lined with tombs and villas like the *Applan Way*. Outside the walls it passes *Villa Borghese*; the *Protestant Church*; the *Amazzone*, or shambles, near the *Tiber*, and *Villa Papa Giulio*. It then crosses the river by *Ponte Molle*, or *Milvia*, an ancient bridge which, has been restored, and is so called by corruption from *Ponte Emilia*, the censor. Beyond this was the villa of L. Verus, and the camp of Hannibal. Across the *Cremera* where the *Fabii* were cut off by the men of *Vell*; then comes *Prima Porta*, or *Saxa Rubra* (so called from the colour of the tufa), near the camp of Constantine, who finally

defeated Maxentius here, A.D. 312, driving his opponent into the river. The Via Claudia turns off towards Lake Bracciano, leaving Via Flaminia to turn to the north-east; at the eighth mile is the Villa of Empress Livia, where the statue of Augustus (now in the Vatican) was found, and important excavations are in progress.

*Via Cassia* was a branch of the Via Flaminia.

\**Via Aurelia*, from Porta Aurelia, or S. Pancrazio, along the west coast.

\**Via Campana* (or Portuensis) and \**Via Ostiensis* went to the mouth of the Tiber, and thence along the coast of Latium. It led to *Ostia*, which once had a population of 80,000, and now has not more than 50. It was ruined, first by the sea, which retires at the rate of 4 yards a year, and then by the Saracens and other invaders. Beyond Ostia was *Ardea*, the capital of the Rutuli, founded by Turnus; then *Antium*, the capital of the Volsci, the site of Nero's House, in which the Apollo Belvedere and the Gladiator were found.

*Via Ardeatina*, a branch of Via Ostiensis.

### PAPAL COURT.

The present Pope, Joachim Pecci, styled Leo XIII., was born at Carpineto, 1810, and elected 20th February, 1878, on the death of Pius IX., to whom he was Camerlengo. He is 258th in the line of succession. Pio Nono lived to celebrate the twenty-fifth anniversary of his pontificate, or "make St. Peter's," as the Italians say, in 1871, and Leo XIII. has seen his episcopal jubilee.

Till the annexation to Italy, 1870, the Roman government was ecclesiastic and despotic. The council of ministers was presided over by a Secretary of State (the late Cardinal Antonelli). The Governor was a prelate, presiding at a municipal body, consisting of a Senator and Conservatore, for ornament. No officials were employed but such as went to confession and were good Catholics.

Under the new system, the Pope is treated as an independent sovereign, with the right of sending and receiving envoys. His person is to be sacred and inviolable. The support of his establishment, about £130,000 a year, and the payment of the Roman public debt, have been assumed by the government of Italy. He retains the Vatican and Lateran Palaces in the city, with his country seat at Castel Gandolfo.

The population of Rome for 1862, as derived from the report of the Cardinal Vicar, was 197,078, made up as follows:—29 Cardinals; 35 Archbishops and Bishops; 1,529 Prelates and Ordained Ecclesiastics; 339 Lay Ecclesiastics; 2,509 Monks; 2,031 Nuns; 4,486 Jews; 186,120 Laity, including Military.

In 1838 the population was 153,500; in December, 1881, it was 300,500. The average death-rate is 26 per 1,000.

In the year 1847, a Papal decree summoned an Assembly of Notables from the provinces, to serve as the foundation of a constitutional system. On 15th November, 1848, Chancellor Rossi was assassinated,

and on the 24th, the Pope fled to Gaëta. Rome then fell under the government of the triumvirs, Mazzini, Saffi, and Armellini. After a siege which lasted some weeks, and in which Garibaldi distinguished himself, Rome was taken by the French, in July, 1849, and the Pope was brought back 12th April, 1850. The city became almost French; 12,000 troops were quartered in the old palace of the Inquisition, in Ara Cœli Convent, and many other convents; and the Castle of S. Angelo was a French powder magazine. Persons were not allowed to mount the tower of the Capitol, lest some daring revolutionist should have taken the opportunity to plant the Italian flag on its summit. In September, 1870, on the outbreak of the Franco-German war, the French withdrew their troops, and Rome was occupied by the Italians as their natural heritage, and the goal of all their endeavours in making Italy. The temporal power of the Pope was abolished. The Pontifical States were annexed to the new and consolidated kingdom, by decree of 9th October, after an almost unanimous vote of the people.

Among the improvements effected during the reign of Pius IX. were the introduction of gas in some of the streets; the railways to Frascati, Naples, and Civita Vecchia; a suspension bridge on the Tiber; the restoration of the gates, walls, and monuments; the new Piazza Pia, near St. Peter's; and the rebuilding of the splendid church of St. Paul. The Pope was also very liberal in the purchase and distribution of antiquities.—(See Mr. Goodwin's papers on Rome, in the *Builder*, 1862-3).

The general effects of the former Papal rule, now at an end, were thus summed up by Dr. Wordsworth:—"Uncultivated tracts of land, even to the gates of Rome; grass growing in the streets; a large part of the city itself untenanted; the commerce of the place languishing; its maritime traffic represented by two or three wretched steamers, and three or four barges now lying in the port of Ripetta; the streets swarming with beggars; an organised system of espionage; and the confessional itself used as an instrument of police."

### CHURCHES OF ROME.

At Rome the chief business of the place is religion and the observance of church festivals; and hence great prominence is given to its ecclesiastical buildings and institutions.

There are nearly 400 churches, besides chapels and oratories; and in these will be found sources of interest which no other capital in the world can afford. Most Catholic countries have a representative church at Rome; as *S. Stanislaus*, for the Poles. Many Italian cities have them also; as *S. Giovanni di Fiorentini*, for the Florentines; *S. Croce*, for the Lucca men. Some of the largest are under the patronage of sovereigns; as the *Lateran*, under the French; *Santa Maria Maggiore*, under the Spanish. *St. Paul's* was formerly under the patronage of the King of England. Some of



older are located on the Esquiline, Colan, and Aventine Hills.

"The churches of Rome," says Forsyth, "are admirable only in detail. Their materials are rich, the workmanship is exquisite; the orders are all Greek. Every entablature is adjusted to the axis of each column with a mathematical scrupulousness which is lost to the eye. One visionary line runs upward, bisecting superstitiously every shaft, tryglyph, over bend, dentel, mutule, modillion, and lion's head that lies in its way. But how are those orders employed? In false fronts, in pediments, under pediments, &c." The distribution of the parts is nearly the same in all. "Their aisles are generally formed by arcades. Over these are sometimes grated recesses, but never open galleries. The choir terminates in a curve, which is the grand field of decoration, blazing with leaf-gold and glories. In the middle of the cross is the high altar. The chapels of the Holy Sacrament and the Virgin are usually in the transept. Those of the saints are ranged on the sides; and each being raised by a different family, has an architecture of its own at variance with the church, which thus loses its unity amid nests of polytheism." The Church of S. Paoli fuori le Mura (*outside the Walls*), and a few others, are adorned with finely stained windows.

Some of the oldest and most remarkable churches are the **Basilicas**; so called from being planned after the Roman courts of justice. That of S. Clemente, founded in the fourth and fifth centuries, though rebuilt 872, retains the characteristic atrium, or court-yard, narthex for penitents, aisles, and other arrangements. The earliest churches of this class are Santa Sabina, Santa Maria Maggiore, S. Pietro ad Vincula, all of the fifth century; for others, see the chronological list, page 176. S. Giovanni in Laterano, of the tenth century, has five aisles; as have St. Peter's and St. Paul's, the predecessors of which were fourth century churches, the two oldest in Rome. The present St. Paul's was rebuilt on the old plan and scale, after the fire of 1823. Santa Maria sopra Minerva, built 1370, is the only church approaching the Gothic style (in the Italian sense) in Rome.

The five patriarchal Basilicas are—St. Peter's, St. John Lateran, Santa Maria Maggiore, St. Paul's, outside the walls, and St. Lorenzo, also without the walls; corresponding to the five patriarchates of Rome, Constantinople, Alexandria, Antioch, and Jerusalem, respectively. Most of the churches, especially the oldest, have mosaic pavements, and pictures in mosaic at the upper end; and all are rich in marbles, precious stones, paintings, and gilding. Little stained glass is seen, except at the new St. Paul's. Mosaic is peculiar to Rome and Florence, where it is carried on by the aid of government factories. Each church has relics to boast of, which are exposed to view on the festa of the patron saint.

*Due notices of the stations are given in the "Diario Romano," from which, or from the Libraries, all information about the services may be obtained.*

The five patriarchal churches are open all day. Most others are closed from 12 to 3; some all the week, and a few all the year, except at the *festa*.

### PRINCIPAL CHURCH FESTIVALS.

For a particular account of the church ceremonies and festivals, see chapters 4 and 5 of Storr's *Roda di Roma*. They are now less numerous than formerly, especially since the Pope has discontinued his public visits. It is very difficult to obtain admittance at the Sistine Chapel on the high festivals.

January 6th. Epiphany.—The Bambino, at Ara Coeli Church. Exhibition of the Presepe (cradle) and child.

17th.—Blessing of the Horses, at S. Antonio.

21st.—St. Agnese fuori le Mura. Benediction of the lambs, from whose wool the palliums for the new Archbishops are made.

Carnival, races, &c., about ten days before Ash Wednesday. Shrove Tuesday,—*"Senza Mocoli"* illuminations in the Corso.

March 25th.—Annunciation. Service at S. Maria sopra Minerva.

*Holy Week* (Settimana Santa).

Palm Sunday.—Distribution of consecrated Palms at S. Peter's.

Wednesday.—*Miserere*, at the Sistine Chapel. Good Friday.—*Tre Ore* (three hours), at most of the churches. *Miserere*, at St. Peter's.

Saturday.—Armenian Mass at S. Biagio. Baptism of Converts at the Lateran.

Easter Sunday.—High Mass at St. Peter's.

Corpus Domini (or Christ).—Adoration of the Sacrament.

May 26th.—S. Filippo Neri; at Santa Maria in Vallicella, otherwise Chiesa Nuova.

June 24th.—St. John Baptist; at the Lateran.

29th.—SS. Peter and Paul. Papal Mass at St. Peter's. Visit to the Crypt.

July 31.—S. Ignatius Loyola; at the Gesu.

August 1.—St. Peter's, at St. Pietro in Vincoli.

5th.—Assumption; at Santa Maria Maggiore.

September 8th.—Nativity of the Virgin; at Santa Maria del Popolo.

November 1st.—All Saints. Visits to the Cemeteries; especially Santa Maria in Trastevere, the Lateran, the Hospital of S. Spirito la Morte, in Via Giulia, &c.

2nd.—All Souls' Day.

4th.—S. Carlo Borromeo; at S. Carlo in Corso. December.—Advent Sundays. Services in the Sistine chapel, with the Papal band.

25th.—Christmas. The Bambino, at Santa Maria Maggiore. Papal Mass at St. Peter's. Exhibition of the *Culla*, or Cradle, at the Ara Coeli, and S. Francesco, till the Epiphany.

The following is a description of the ceremonies as conducted prior to September, 1870.

**Holy Week.**—The first ceremony is on Palm Sunday. "The choir," says Mendelssohn, "sang

*Hosanna in Excelsis*, and intoned various hymns, while twisted palms are offered to the Pope, which he distributes among the Cardinals. The palms are long branches decorated with buttons, crosses, and crowns, all entirely made of dried palm leaves which makes them look like gold. The Cardinals, who are seated in the chapel, in the form of a quadrangle, with the *Abbati* at their feet, now advance each in turn to receive their palms; then come the bishops, &c. This makes a long procession, during which the choir continues to sing unremittently.

"The Pope's throne is then carried in, on which he is elevated in all processions (*vide* the *Heliodorus* of Raphael, where he is portrayed). The Cardinals, two and two, with their palms, head the procession, and the folding doors of the chapel being thrown open, it slowly defiles through them. The singing which has hitherto incessantly prevailed, like an element, becomes fainter and fainter, for the singers also walk in the procession, and at length are only indistinctly heard, the sound dying away in the distance. Then a choir in the chapel bursts forth with a query, to which the distant one breathes a faint response; and so it goes on for a time, till the procession again draws near and the choirs reunite. Let them sing how and what they please, this cannot fail to produce a fine effect; and though it is quite true that nothing can be more monotonous and even devoid of form than the hymns *all' unisono*, being without any proper connection and sung *fortissimo* throughout, still I appeal to the impression that as a whole it must make on everyone. After the procession returns, the Gospel is chanted in the most singular tone and is succeeded by the Mass."

There is nothing on Monday or Tuesday; but on *Wednesday*, at 4-30, the Nocturns begin with the antiphon, *Zelus Domus tue*. Each Nocturn (says the little Manual of Offices for Holy Week) contains three Psalms, signifying that Christ died for all, and also symbolical of the three laws, the natural, written, and evangelical. The *Domine labia mea* and the *Deus in adiutorium* are not sung on this occasion, when the death of our Saviour and Master is deplored, as slain by the hands of wicked, godless men. The fifteen lights which are extinguished in succession represent the Twelve Apostles and the Three Maries.

"The Psalms, beginning with the 68th, 69th, and 70th, are chanted *fortissimo*, in alternate verses by two male choirs, though invariably by one class of voices, basses, or tenors. You cannot conceive how tiresome and monotonous the effect is, and how harshly and mechanically they chant through the Psalms. They sing with the accent of a number of men quarrelling violently, and as if they were shouting out furiously one against another.

"During this time the lights on the altar are all extinguished, save one which is behind the altar. Six wax candles still continue to burn high above the entrance; the rest of the space is already dim; and now the whole choir intone *unisono* with the

full strength of their voices, the *Canticum Zacharias* in D minor, singing it slowly and solemnly, during which the last remaining lights are extinguished. The mighty swelling chorus in the deepening gloom and the solemn vibration of so many voices have a wonderfully fine effect. At the close all is profound darkness. An antiphon begins on the sentence, 'Now he that betrayed him gave, &c., and continues to the words, 'That same is he,' &c. Then the Pope leaves his throne and kneels before the altar; all present fall on their knees, and one solitary voice softly sings, *Christus factus est pro nobis obediens usque ad mortem*. On Thursday is added, *Mortem autem crucis*. On Good Friday, *Propter quod et Deus exaltavit illum, et dedit illi nomen, quod est super omne nomen*.

"A pause ensues, during which each person repeats the Pater Noster to himself. A death-like silence prevails in the church. Presently the *Miserere* commences with a chord, softly breathed by the voices, and gradually branching off into two choirs. This beginning, and its first harmonious vibration, certainly made the deepest impression on me. For an hour and a half previously, one voice alone had been heard chanting almost without any variety. After the pause comes an admirably constructed chord, which has the finest possible effect, causing every one to feel in their hearts the power of music. It is this indeed that is so striking. The best voices are reserved for the *Miserere* (Baini's), which is sung with the greatest variety of effect; the voices swelling and dying away, from the softest *piano* to the full strength of the choir. No wonder that it should excite deep emotion in every heart.

"A second short silent prayer ensues, when all the cardinals scrape their feet noisily on the ground, which betokens the close of the ceremony. This noise (says the Manual) is symbolical of the tumult made by the Hebrews in seizing Christ. It may be so, but it sounds exactly like the commotion in the pit of a theatre, when a play is delayed or finally condemned. The single taper still burning is then brought from behind the altar, and all silently disperse by its solitary light. I must not omit to mention the striking effect of the blazing chandelier lighting up the great vestibule, when the cardinals and their attendant priests traverse the illuminated Quirinal, through ranks of Swiss guards."—MENDELSSOHN'S *Letters*.

On *Thursday*, at 9 in the morning, the solemnities recommence, and last till 1. There is high mass at 10.30. At the *Gloria in Excelsis*, the choirs burst in, and all the bells in Rome peal forth, and are not rung again till after Good Friday, the hours for that interval being marked in the churches by wooden clappers. Afterwards there is a procession, when the Pope is borne aloft in his state chair, and confers his benediction from the Loggia of the Quirinal. He then washes the feet of thirteen priests, who are supposed to represent the twelve apostles, and are seated in a row, wearing white gowns and white caps, and who afterwards

together. The Psalms begin again in the afternoon, followed by the Lamentations, Lessons, and the *Miserere*, scarcely differing from those of Wednesday.

On *Good Friday* morning the chapel is stripped of every decoration, the altar uncovered, and the Pope and Cardinals appear in mourning. "The history of the Passion, according to St. John, is chanted after an established formula. The whole appeared to me trivial and monotonous. Prayers are then offered up for all nations and institutions, each separately designated. When the prayer for the Jews (*Pro perfidis Judæis*) is uttered, no one kneels, as they do at all the others, nor is 'Amen' said. Then follows the Adoration of the Cross. A small crucifix is placed in the centre of the chapel, and the Pope and all, taking off their shoes, approach and kiss it. During this the *Improperia* of Palestrina is sung: one of his finest works, and they sing it with remarkable enthusiasm. The ceremony is very solemn and dignified, and the most profound silence reigns in the chapel. They sing the oft-recurring Greek 'Holy' (*Agios O Theos, Sanctus Deus*) in the most admirable manner, each time, with the same smoothness and expression. This is repeated again till all in the chapel have performed the ceremony of adoration. I quite understand why the *Improperias* produced the strongest effect on Goethe, for they are nearly the most faultless of all; as both music and ceremonies, and everything connected with them, are in the most entire harmony."—*Mendelssohn*.

A procession follows, to fetch the Host, which has been exposed and adored on the previous evening in another chapel of the Quirinal, lighted up by many hundred wax lights. The morning service closes at 1.30, with a hymn in *canto fermo*. At 3.30, the first nocturn begins, with the Psalms, Lessons, and *Miserere*, as before mentioned.

Early on *Saturday*, in the Baptistery of the Lateran, Heathens, Jews, and Mohammedans are baptised, all represented by a *little child*; and, subsequently, some young priests receive consecration for the first time.

#### LIST OF SOME OF THE OLDEST CHURCHES.

	A.D.
S. Peter's (old one) .....	330
S. Paul's (rebuilt 1824 to 1854) .....	386
Santa Sabina .....	425
Santa Maria Maggiore .....	432
S. Pietro ad Vincula .....	442
S. Lorenzo fuori le Mura .....	580
Santa Balbina .....	600
Santa Agnese .....	625
Quattro Coronati .....	625
S. Giorgio in Velabro .....	682
S. Crisogono .....	730
S. Giovanni a Porta Latina .....	790
Santa Maria in Cosmedin .....	790
S. Vincenzo alle Tre Fontane .....	790
S. Lorenzo in Lucina .....	790
S. Nereo e Achilleo .....	800
Prassede .....	820

Santa Maria in Dominica .....	A.D. 820
S. Martino ai Monti .....	about 844-55
S. Clemente .....	872
S. Niccolò in Carcere .....	900
S. Bartolommeo in Isola .....	about 900
S. Giovanni in Laterano (St. John Ev.) .....	910
Santa Maria in Trastevere .....	1135
Santa Croce .....	about 1144
Santa Maria in Ara Coeli .....	—
Santa Maria sopra Minerva (Gothic) .....	about 1370
S. Agostino .....	about 1480

#### ST. PETER'S.

*St. Peter's Church*, the largest Christian temple in the world, is on the Vatican Hill, on the site of Nero's Circus, where many early Christians suffered martyrdom, and where Constantine built the first church (about 330), which stood till the twelfth century. Except a few feet in the west front, of a large and splendid design, commenced, 1454, by Nicholas V., the present Basilica was begun, 1506, by Julius II., as part of a Greek cross proposed by Bramante. His design (which is copied in Raphael's cartoon of Paul preaching at Athens) was followed out in 1547 by M. Angelo, who worked eighteen years at it, and was succeeded by Vignola, Della Porta, and C. Maderno, by whom the original plan was altered to that of a Latin cross, in order to take in the site of Constantine's old church. The front was completed, 1622, by Paul V. Thus the building of it covered a space of 116 years, and the reigns of eighteen Popes, one of whom was Leo X., whose scheme of raising money for the work by the sale of indulgences produced the Reformation. The total cost was 40,000,000 crowns, or £8,000,000 sterling; and the annual charge of keeping it up is 30,000 crowns.

The style is the classical, which prevails in all the churches here, in three storeys, cut up by enormous pilasters and columns of equal height all round. Both church and cupola are of travertine stone; and it is said there is more stone below ground than above it. Inside length of the cross, 615 feet, or one-seventh more than our St. Paul's; breadth through the transept, 448 feet. Height from piazza to top of cross, 448 feet. Its principal front (which looks to the east and not to the west) is plain, and only imposing by its size, which is 380 feet wide, 148 high, and, unfortunately, hides the view of the dome. This bad effect is increased by the sloping down of the ground in front. It is not shut in by houses, but approached by a circular *atrium*, or court, 740 feet by 590, enclosed by colonnades resting on 284 columns, in four rows, forming three alleys between them, and crowned with statues and saints, by Bernini. In the middle is the Egyptian *Obelisk* (see above), brought from the Circus of Nero, by D. Fontana, which serves as a gigantic gnomon, and is surrounded by points of the compass on the ground below. It is flanked by C. Maderno's two tall Fountains, 60 feet high, each composed of three basins, the lowest 30 feet diameter. The water rises to the height of 70 feet, falling through

in a continual mist from basin to basin. They are supplied by an aqueduct from Lake Bracciano, 17 miles distant. Between them, and in line with the centre of the obelisk, are the two centres of the colonnades, standing at which all the columns appear in line. The colonnades are joined by open corridors, 306 feet long, to the front of the church, not parallel to each other, but sloping outwards as they approach it; and the whole distance from the ends of the colonnades to the church is 900 feet.

At the bottom of the steps are two modern statues of St. Peter and St. Paul, replacing those now in the sacristy. Over the façade are Christ and his Apostles; and two clocks, divided by the Italian way of reckoning time, *i.e.*, into twenty-four hours from sunset to sunset. Three principal doors and two lesser ones, of bronze, covered with bas-reliefs, open into the Vestibule, opposite as many more opening into the church. One of them, the Porta Santa, is opened only at the Jubilee, every twenty-five years; as for example, in the year 1885. The Vestibule is about 470 feet long by 50 feet deep, and has equestrian statues of Charlemagne (by Cornacchini) and Constantine (by Bernini). The door on the right hand is near the entrance to the Scala Regia, in the Vatican Palace adjoining, by an inclined plane. Over the middle door is a copy of Giotto's Navicella or Bark of St. Peter (1296).

The interior is so well proportioned as to disappoint the spectator at first glance, but it enlarges at every visit until the eye gets used to the details; when

"thy mind,  
Expanded by the genius of the spot,  
Has grown colossal."—Byron.

Two small-looking Cherubs holding the holy-water basin are 6 feet high; and other figures which appear only life-size are equally large. The pen of St. Mark, in the great dome, is 5 feet long. This dome and ten smaller cupolas in the aisles and transept let in the light. The temperature is remarkably equal all the year through.

"The building surpasses all powers of description. It appears to me like some great work of nature—a forest, a mass of rocks, or something similar; for I never can realise the idea that it is the work of man. You strive to distinguish the ceiling as little as the canopy of heaven. You lose your way in St. Peter's; you take a walk in it, and ramble till you are quite tired. When Divine service is performed and chanted there, you are not aware of it, till you come quite close. The angels in the Baptistery are monstrous giants; the doves, colossal birds of prey. You lose all idea of measurement with the eye, or proportion; and yet, who does not feel his heart expand, when standing under the dome, and gazing up at it. I went to the very farthest end, whence there was, indeed, a wonderful *comp d'ceil*. When the music commences, the sounds do not reach you for a long time, but echo and float in the vast space, so that the most singular and *vague* harmonies are borne towards you."—*Mendelssohn*.

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There are three aisles; the middle one being 87 feet broad, and 153 feet high to the top of the vault; which is enriched with sunk panelling, gilding, and figures, copied from the Basilica of Constantine. Four arches, 40 feet wide, run down each side of this aisle, with piers faced by pilasters, and niches, medallions, and arms of Popes. Two Virtues over the round of each arch are 16 feet high.

The great *Cupola* is double, with a staircase between the inner and outer shell, for ascending it. The diameters of this "vast and wondrous dome" are 139 and 195 feet. From the marble pavement to the top of the round inside is 833 feet, or 448 feet clear to the highest point. Around it is the text, *Tu es Petrus, et super hanc Petram, &c.*, each letter being the height of a man. It is adorned with saints in mosaic, and is lighted from above and from the altar below. In the lantern is a mosaic of God the Father. "There is a simplicity and grandeur about the roof of the nave which goes far to redeem the bad taste of the arches which support it; and the four great vaults of the nave, transepts, and choir, opening into a dome of the dimensions and beauty of proportion of that of St. Peter's, form together one of the most sublime architectural conceptions that the world has yet seen, and one worthy of the principal temple of the Christian religion."—*Fergusson*.

Seven steps lead to the *High Altar*, which is 86 feet high, under a bronze canopy, or baldacchino, on spiral columns, 95 feet high, made from metal taken from the Pantheon, the gilding of which cost 40,000 scudi. About ninety lamps are always burning here and at the tomb, or chapel (by C. Maderno), beneath the pavement, in which halves of the bodies of St. Peter and St. Paul are deposited. The other halves are at St. Paul's, and their heads are at the Lateran. Canova's kneeling statue of Pius VI. is seen in this chapel. On Good Friday, the church is darkened, leaving only a few lamps burning under the dome, with great effect. Near the last pier of the aisle, on the right, is a statue of St. Peter, a work of about the fifth century (some say it is a statue of Jupiter), with the foot almost worn away, through frequent kissing. It used to be kissed by the Pope every Friday in Lent.

As many as 134 Popes are buried in St. Peter's; and the ornaments in mosaic, marble, and bronze, in the chapels of this great basilica are endless. Many of the mosaics, which are so well done as to look like paintings, are copied from originals in the Vatican, the cost of each being about £6,000.

Beginning on the right of the entrance, the chapels, altars, and objects of notice are as follow:

*Pietà Chapel*.—M. Angelo's celebrated marble group of the Virgin holding the Dead Christ on her knees, called a "Pietà."

Lanfranco's fresco of the Triumph of the Cross Monuments of Leo XII. (by Fabrie) and Queen Christina of Sweden (by C. Fontana).

*Sebastian Chapel.*—Mosaic of Domenichino's Martyrdom of St. Sebastian.

Tombs of Innocent XII. (by Delle Valle) and the famous Countess Matilda (by Bernini). She is Dante's *Urania*, who bequeathed the Marches, &c., to the Church.

*Sacrament Chapel* (closed by a gate).—P. da Cortona's fresco of the Trinity, and Caravaggio's Entombment. Tomb of Sixtus IV. (by Pollajuolo), who built the Ponte Sisto, Sistine Chapel, &c. Tomb of Julius II., nephew of Sixtus, only a simple stone, though his intention was to have erected a splendid tomb for himself, out of which thought grew the new Church of St. Peter's. Mosaic by Muziano. Monument of Gregory XIII. (by Rusconi), who built the Quirinal; and Gregory XIV., who was Pope only for six months.

*Gregorian Chapel.*—Tombs of Gregory XVI. (by Amici); Della Porta's rich Altar, from M. Angelo's design.

Near here is Domenichino's mosaic of the Communion of St. Jerome.

Mass of St. Basil, near the Tomb of Benedict XIV., by Bracci.

The North Transept was the place where the Œcumenical Council was held. It contains mosaics of Valentini's Martyrdom of SS. Processo e Martiniano, Caroselli's St. Wenceslaus, and Poussin's Martyrdom of St. Erasmus.

The prolongation of the aisle contains Lanfranco's St. Peter Walking on the Sea, and Canova's Tomb of Clement XIII., with figures of Religion and Genius, and two Lions, which occupied him eight years.

*S. Michael Chapel.*—Mosaic of Guido's St. Michael the Archangel. Near by are Guerino's mosaic of Santa Petronella, one of the best in the church, and the Tomb of Clement X.

*SS. Peter and Tabitha Chapel.*—Mosaic of Costanzi's Raising of Tabitha by Peter.

*Upper end of Church.*—M. Angelo's Tribune of St. Peter; and Bernini's gilt bronze chair of St. Peter, enclosing a more ancient wooden chair supported by four doctors of the church. These are SS. Gregory, Augustine, Ambrose, and Jerome. The chair was last shown in 1887, but photos can be bought in any shop. Della Porta's tomb of Paul III., with a bronze of the Pope, and marble figures of Justice and Prudence. The former was naked at first and was so much admired that Bernini was employed to cover her with a tin robe. Bernini's tomb of Urban VIII., with figures of Justice and Charity. Mosaic portrait of Pio Nono, placed here in 1871, on the completion of the 25th year of his Pontificate, "the year of St. Peter."

Entering the west division of the left aisle, there is on the right the Tomb of Alexander VIII. (by Rossi), who pronounced the bull, *Inter multiplices*, against the French clergy, on his death-bed, 1612. Opposite, St. Peter Healing the Cripple, after Mancini.

*Altar of Leo the Great.*—Algarði's bas-relief of Attila.

*Colonna Chapel.*—Much venerated Statue of the

Virgin. Sarcophagus containing the remains of Leo II., Leo III., and Leo IV.

In the next chapel are the Tomb of Alexander VII., with gilt copper statue, by Bernini, and Vanni's Simon Magus, on slate.

In the South Transept are Camuccini's mosaic of the Unbelief of St. Thomas, the Tomb of Pastrina, Crucifixion of St. Peter (Guido Reni), and St. Francis (Domenichino). Near here, in the left aisle, is the door of the Sacristy (see below). Opposite is Roncalli's Ananias and Sapphira.

Continuing down the aisle, the *Clementine Chapel* is entered. This contains the Tomb of Gregory the Great, A. Sacchi's mosaic of the Miracle of St. Gregory, and Thorwaldsen's Tomb of Pius VII., with figures of Strength and Wisdom. Near here are the Tombs of Innocent XI. and Leo XI. (inscribed "Sic floruit"), who was Pope for twenty-seven days only.

*Choir Chapel*, closed by Della Porta's gilt bronze gate.

Tombs of Pius VIII. and Innocent VIII.; the latter by Pollajuolo.

*Presentation Chapel.*—Mosaics, by Romanelli and Maratta.

*Stuart Tombs.*—Erected at the cost of George IV.; including the Pretender, styled "James III.," and his two sons, the Chevalier, "Charles III.," and Cardinal York, "Henry IX." They are by Canova, and were naked figures at first, but were covered in 1850. Bracci's tomb of the Chevalier's widow, Maria Sobieski, Countess of Albany.

*Baptistery* (left of the entrance).—Three mosaics, by C. Maratta, &c. The font is a porphyry vase, which covered the sarcophagus of Otho II. (who died 974), with ornaments added by C. Fontana, 1698. In the right-hand corner as you enter, within rails and kept under lock and key, you read "*Hic est illa Columna*"—the column against which Christ leant in the Temple when teaching; the gift of Cardinal Orsini. Similar relics abound in every church in Rome. Here, in St. Peter's, over the statue of St. Helena, is "*Partem crucis quam*," &c. (part of the true cross). Over S. Longinus Maratta is "*Longini lanceam*," the spear which pierced the Redeemer's side, sent by Bajazet to Innocent VIII. Over St. Andrew—"S. Andree Caput," his head, the gift of Pius II. His ribs are at Santa Maria in Campitelli; his leg is at SS. Apostoli. Over Santa Veronica, the so-called "portrait" of the Saviour, on the napkin, or handkerchief with which his face was wiped. A supposed portrait of Christ is shown only by the Pope; others are exhibited at S. Silvestro al Quirinale and S. Maria Trastevere.

*Sacristy*, built by Pius VI. (1776), from designs by C. Marchionne, in three parts. At the entrance are statues of St. Peter and St. Paul, from the Piazza outside. In the central chapel is a guide; fee, 1 franc. Paintings of the Virgin and Saints, by G. Romano, &c. Old frescoes, by M. di Forlì (1479), and three paintings by Giotto. The carved wooden presses are full of rich robes, vestments, altar-cloths, plate, &c., Charlemagne's coronation robe, crucifixes, salvers and cups, designed by M.

Angelo and B. Cellipi; a cup given by the Stuarts; and the seal ring of the last Pope, a new one being made for each.

The *Crypt* (Sagre Grotte Vaticane), not shown comprises the Grotte Vecchie and Nuove, in a space 11 feet high, between the pavements of the old and new church, to which women are not admitted; and four Chapels, adorned with mosaics by A. Sacchi. In the Grotte Vecchie are tombs of Otho II., Charlotte II. of Jerusalem and Cyprus, Christina of Sweden, Adrian IV., Boniface VIII., Nicholas V., Urban VI., Pius II.; and an ancient carved sarcophagus of Bassus, Prefect of Rome, who died 359.

To ascend the Dome, open every day, 8 to 11. The ascent is made by three galleries of 142 steps inside the cupola, between the outer and inner walls, which are 20 feet apart. The bronze ball at top holds several persons, and is 7½ feet diameter. Among the inscriptions by sovereigns and other personages, one records the ascent of the Prince of Wales in 1869. In 1750, two Spanish monks were up here during the shock of an earthquake, when one died from sheer fright. The cross is 13 feet high. Waterton, the traveller, with his friend Captain Jones, mounted to the top of the cross, and left a glove at the end of the conductor as a memorial of their visit. The view from the dome is extensive and magnificent, embracing the city, river, Campagna, the sea, the Alban Hills, and the Apennines. Permission to be obtained at No. 8, Via della Sagrestia.

On the flat roof of the cathedral live the *San Petri*, or workmen, who look after the edifice, and form a corporation from father to son. In one of the chambers in the piers of the dome is Sangallo's model of the basilica, which included a splendid façade, a more lofty dome, and two spires to match it in height.

The exterior of St. Peter's should next be examined all round. The west end is 162 feet high, composed of a gigantic order of Corinthian pilasters, 108 feet high, on a base of 15 feet, with an attic of 39 feet. The acanthus leaves of the capitals are 7 feet high. This order is repeated all round the building. There are 748 columns and pilasters inside and outside, and it contains 390 statues, of various degrees of merit.

"Between these pilasters there are always at least two storeys of windows, the dressings of which are generally in the most obtrusive and worst taste, and there is still a third storey in the attic; all of which added together make us feel more inclined to think that the architect has been designing a place of several storeys on a gigantic scale, and trying to give it dignity by making it look like a temple, rather than that what we see before us is really a great basilican hall degraded by the adoption of palatial architecture."—*Ferguson*.

Good points for viewing St. Peter's at a distance in the city are, the tower of the Capitol, open daily, for 4 lire; the front of the Quirinal, the Bridge of St. Angelo; the fields behind St. Peter's; but the best of all, seen through a deep blue sky and clear

atmosphere, is from the public walks on the Pincian Hill. It may sometimes be caught sight of by ships at sea, sailing down the coast.

At the west end, on the north side of the altar, are slabs in the wall, commemorating the Decree of 8th December, 1854, when the new Dogma of the Immaculate Conception was propagated to "satisfy the longings of the Catholic world," with the names of the prelates who were present. Father Passaglia, a learned Jesuit, who was chosen to write in defence of the new dogma, is the same, who, having afterwards written against the temporal power, had his paper seized by the Inquisition, but fortunately escaped from Rome by the help of some English friends, and then resided at Turin, where he edited a journal, which became the organ of a large number of priests who were opposed to the temporal power.

Here the ceremony of the Canonisation of the twenty-seven Japanese martyrs, who died at Nagasaki, 5th February, 1597, was attended by nearly 300 cardinals and prelates, and 3,000 clergy, in 1862, on Whit Sunday. The expense, 40,000 scudi, was borne by the Franciscans, to whose order they belonged; it included 37,000lbs. of wax candles for illuminating the church. Medals were struck, on which Religion, with the cross, palm, tiara, and keys, looks to twenty-seven stars in heaven, with the motto, "Sanctorum mater quos dat nova sidera cælo." St. Peter's was ornamented in a somewhat tawdry style, having the pilasters covered with coloured paper, and the arches with silk and velvet, and hung with hasty frescoes of the sufferings of the martyrs. Pasquin said of this display of upholstery, that the Pope was going to leave, and had already packed up St. Peter's (ha imballato S. Pietro).

At the time of the canonisation, the Procurator knelt before the Pope, entreating him earnestly—*instante*—to comply with the wishes of the Church and to canonise the martyrs. But the intimation from above—the inspiration of the Holy Ghost—had not yet been received. "They must pray again for it. The Procurator must kneel again before the Pope and reiterate his entreaty, earnestly and more earnestly—*instante et instantius*. But still the petition is not granted; he must wait longer and must pray again. Then the Pontiff himself invokes the Holy Spirit; he intones 'Veni Creator Spiritus.' The Procurator repeated his petition for the third time, earnestly, more earnestly, and most earnestly—*instante, instantius, et instantissime*—that the martyrs may be enrolled by the Pope in the catalogue of the saints, and venerated as such by all the faithful of Christ. Then, at length, the Roman Pontiff, having his mitre on his head, and sitting on his throne at the west end of the church, with long lines of cardinals, archbishops, and bishops, ranged on his right hand and on his left, pronounced the memorable words, 'Beatos hæc hæc recitavit the names of the martyrs, sanctos esse decernimus et definimus, ac sanctorum catalogo adscribimus, statuentes ab Ecclesiâ Universæ eorum memoriam annuo die eorum natalis

devotione recolli debere, in nomine Patris et Filii et Spiritus Sancti. Amen.' He then commenced the *Te Deum*, and after it he prayed to the new saints, who had been thus canonised, '*orate pro nobis*.'—*Dr. Wordenorth*.

*Illumination of St. Peter's on Easter Sunday.*—"A beautiful sight it proved, the distance giving a fairylike appearance to the church. Every line of the architecture was brilliant with lamps, and looked like lines of shining silver. The façade, dome, lantern, and cross were all distinctly defined by the pure white light, which is produced by the lamps being enclosed in paper lanterns. These are lighted gradually, though many hundred men are employed; but when St. Peter's clock began to strike eight, the white light was suddenly exchanged (by means of torches) for a deep yellow, which in a few seconds covered the whole building with a waving veil of fire. It was something magical to see this change effected in so short a time; but it is owing to the number of men employed, who all wait, torch in hand, for the first stroke of the clock, to light the lamps within their reach. This does not, however, lessen the wonderful effect, which is certainly one of the most beautiful we have ever seen. This second, called the Golden Illumination, is produced by pots of melted tallow and oil, which, quite overpowering the white light of the smaller lamps, turn all into gold. We were told that between 600 and 700 men are employed; some having 1 scudo, others 2 or 3, according to the danger of their position; while the man who lights up the cross, on the highest point of the church, receives considerably more. There are nearly 6,000 lamps in the Silver Illumination, and an additional 1,000 in the Golden."—*Miss CATLOW'S Sketching Rambles*.

The festival of Corpus Christi, or Corpus Domini, on the Thursday after Trinity, was one of the most splendid for magnificent display. The Pope was carried on the talamo, or portable stage, from the Vatican to St. Peter's, in an attitude of adoring the Host. This talamo, or thalamus, which is borne on men's shoulders, dates from Alexander VII., and figures on his coins. The colonnade is hung with rich arras, and strowed with flowers and sprigs of box; and the members of all the religious orders take part in the procession, followed by the monastic orders, secular clergy, the members of the Papal court, the prelates and cardinals, ending with the Pope between the white peacock's feathers, borne by the pupils of the Colleges in Rome. One of the hymns sung is by St. Thomas Aquinas, beginning:

"Pange lingua gloriosi  
Corporis mysterium,  
Sanguinisque pretiosi,  
Quem in mundi pretium  
Fricus ventris generosi  
Bax effudit gentium."

This festival was founded by Urban IV., after the miracle of the Bleeding Host at Bolsena, in 1262.

### ST. JOHN LATERAN.

*S. Giovanni in Laterano, Piazza di S. Giovanni, is one of the four chief basilicas within the walls; now the seat of the Pope, of which he first takes*

possession on his election. He is here Bishop of Rome, metropolitan of the suburban churches, primate of Italy, and patriarch of the West. At St. Peter's he is Sovereign Pontiff. It stands on the site of the house of Plautius Lateranus, one of the conspirators against Nero. Constantine gave the site to the Bishop of Rome, and founded a church, which lasted down to 1361. It takes precedence in point of sanctity of St. Peter's. The five general councils known as *Lateran Councils* were held here. The present large church was begun by Pius IV., and finished by Clement XII. An inscription, ending with "*omnium urbis et orbis ecclesiarum mater et caput*" (the mother and head of all the churches of the city and the world), runs round the principal façade, which is of the Corinthian order, by A. Galilei (1734), and is pierced by five doors leading into a portico, resting on twenty-four marble pilasters. Over this front are ten statues, with a statue of Christ. It contains a colossal statue of Constantine, found in his Baths. Over the middle door are the ancient bronze panels supposed to have belonged to the Senate House, in the Forum, now S. Adrian's Church. The elegant double portico on the north, by D. Fontana, consists of five arcades of the Doric order below and five of the Corinthian above. One of the doors is open only every twenty-fifth year, at the Jubilee, as in 1865. "The balustrade on the top is too high and the (standing) figures it supports are too large; but it is on the whole, a picturesque and imposing piece of architectural decoration, with more ingenuity and more feeling than almost any other Italian design of its age; and, considering that it was essential that there should be an upper gallery, from which the Pope might deliver his blessing, some of its defects could with difficulty have been avoided."—*Ferguson*.

The magnificent interior is divided into five aisles, resting on lateral arches and pilasters, and was the work of Borromini. From a balcony over a picture by Giotto, on the second pillar to the right, Boniface VIII. proclaimed the Jubilee of 1300, Dante being present. Here the Pope gave his blessing on Ascension Day. In the niches (flanked by columns of verd-antique from the former church) are twelve colossal statues of the Apostles; above which are medallions of twelve Prophets. The great arch rests on two pillars of red granite, 44 feet high. The apse at the end of the chancel has a mosaic of the fifth century, with saints on an azure and gold ground. An annual ordination is held in this church on the Saturday before Trinity.

The Corsini Chapel, built by A. Galilei, for Clement XII., and dedicated to St. Andrea Corsini, is said to be the richest in Rome; it cost 400,000*l*. It has a mosaic by Guido, at the altar; and the tomb of Clement XII., in a porphyry sarcophagus, from the Pantheon.

Under the high altar are the heads of St. Peter and St. Paul; and near it is the bronze tomb of Martin V. The magnificent altar of the St. Sacrament, by Olivieri, is supported by bronze pillars,

said to be from the Temple of Jupiter Capitolinus. Graves of A. Sacchi and Cavaliere d'Arpino (Cesari), side by side. Bronze of Henry IV. of France, in the portico of Sixtus V. The Torlonia Chapel, built in 1850, is all marble and gilding. The cloister, of the thirteenth century, is being restored.

The Baptistry of Constantine is an octagon, 65 feet diameter, the roof of which is supported, internally, by eight columns of red porphyry, standing on the heads of eight others below. The font is of green basalt. "Like all Constantine's works, this is but a compilation of classical spoils—a mere thief of antiquity. Built in an age when converts went down in crowds to be baptized, this edifice blends the temple with the bath. Hence its grand and central object is the font; hence, too, the font is sunk below the pavement, and large enough for the total immersion of adults."—(*Foryth*.) It was also meant for a tomb. An inscription states that Constantine was baptized here by Pope Sylvester, though he was really baptised later, on his death-bed.

Visitors soon learn to form a reasonable doubt as to the authenticity of many of these inscriptions, which are discarded by all respectable Roman Catholic writers; indeed, as Bishop Wordsworth observes, if the Congregation of the Inquisition were to apply some of their industry and zeal to the task of compiling an Index Expurgatorius of the falsehoods which disfigure the columns, churches, and altars of Rome, they would confer a great benefit on church history and the cause of religion. They pretend to show here, pillars from the Temple, the Well of Samaria (in the garden), and the *very Table* used at the Last Supper. The paintings of the cupola are by A. Sacchi. An earlier court of the baptistry is converted into chapels. It leads to the Chapels of S. Vennazio and of St. John the Baptist. In the latter is a bronze copy of Donatello's statue of Christ.

The *Scala Santa*, or Holy Stairs, on the north, or palace side of the church, and detached from it, is composed of twenty-eight black marble steps (now covered with wood to preserve them), said to have belonged to Pontius Pilate's palace, at Jerusalem, which penitents ascend on their knees, praying as they go, to visit the likeness of the Saviour (done by St. Luke when he was twelve years old) in the Sancta Sanctorum at the top. They descend by other steps, and thus they acquire so many days' or years' indulgence. The Triclinium of Leo III. is near these stairs, containing a mosaic representing the Investiture of Charlemagne.

In the Piazza S. Giovanni, where the church stands, are the obelisk, the Lateran Palace and Museum, &c.; and the view commands a prospect of the old city walls, the Nero Aqueduct, the Campagna, the Sabine Hills, &c. June 24, or St. John the Baptist's Day, is a great festa.

### SANTA MARIA MAGGIORE,

In Piazza di Santa Maria Maggiore, on the Esquiline, near the railway terminus. One of the four

chief basilicas (after St. Peter's) within the walls, and the principal church dedicated to the Virgin. Founded about 352, by Liberius I., as the Liberian Basilica, or Santa Maria ad Nives (from his tracing the plan on the snow which had fallen, though it was in August), afterwards enlarged, and at length reconstructed for Benedict XIV., by F. Fuga. Notice the old mosaics over the portico, which are preserved. The buildings adjoining are by F. Ponzio and C. Rainaldi. The clock tower at the west end, the highest in Rome, was added by Gregory XI., in 1576. Here stands an obelisk, put up by Sixtus V.

Facing the east, or principal front, is a handsome Corinthian column, about 60 feet high, with a bronze Madonna on top. From a balcony over the middle one of its five doors, the Pope blessed the people on Assumption Day. There is also a statue of Philip of Spain. The interior (250 feet long by 100 broad) is composed of three naves, divided by forty-four marble Ionic columns, which belonged to the Temple of Juno Lucina, and is paved in the Alexandrine style. Some of the surrounding mosaics are supposed to be of the fifth century. The ceiling was gilt with the first supply of gold which came from America to the Spanish court, and was regilt in 1825; it was designed by G. Sangallo. Notice the tombs of Clement IX. and Nicholas IV., by Guido and D. Fontana respectively.

The high altar has a porphyry urn under a rich canopy, by Fuga, with marble angels. Here Pius IX. is buried, in a splendid Crypt, built in honour of the Assumption, adorned with marble, gilding, lapis lazuli, and other precious stones. Near it is the Sistine Chapel of the Holy Sacrament, built by Fontana, for Sixtus V., on a scale large enough for a church. Notice the tombs of Sixtus V. and Pius V., and the richly-ornamented Presepio and Borghese chapels. The former has Christ's cradle, and the latter has the tombs of Clement VIII., Paul V., and the late Princess Borghese (Lady G. Talbot). The altar of the Virgin rests on four pillars of Oriental jasper, agate, and gilt bronze. Her miraculous picture (said to be the work of St. Luke!) is above the altar. In the Baptistry is a fine bas-relief by Bernini. It faces the chapel, dedicated to a certain patrician, who was joint founder of the church and founder of the Patrizi family.

The Chapel of Santa Lucia contains a very interesting sarcophagus, now used as an altar. There are two rows of bas-reliefs; and in the middle of the upper row are two figures within a shell, like an oval frame. The subjects in the upper series are the Raising of Lazarus, St. Peter's Denial, Moses Receiving the Law, Sacrifice of Isaac, Pilate Washing his Hands. In the lower row are the Smitten Rock, Christ's Apprehension, Daniel and the Lions, a Man Reading, Blind Man Restored to Sight, Miracle of the Loaves. Each subject consists of two to four figures; and there are about thirty-six in all. "There is great beauty in the internal colonnade, all the pillars of which are



one design, and bear a most pleasing proportion to the superstructure. The clerestory, too, is ornamented with pilasters and panels, so as to make it a part of the general design; and with the roof, which is panelled with constructive propriety and simplicity, combined with sufficient richness, serves to make up a whole, giving a far better and more complete idea of what a basilica either was originally, or at least might have been, than any other church at Rome."—*Fergusson*.

### \*S. PAOLO FUORI LE MURA.

A basilica, outside Porta S. Paola and the Protestant Cemetery, on the road to Ostia. This is a large and handsome new church, opened in 1847, on an uninhabited spot, to mark the site of a venerable and interesting one, burnt in 1823, and first founded by Constantine, over the grave of St. Paul. The great clock tower is in the Lombard style, and cost 120,000 scudi. The present splendid edifice, which was rebuilt under Pio Nono's eye, (and who was to have been buried here), is 400 feet long, exclusive of the atrium in front, and is divided into five aisles, by eighty noble pillars of Baveno marble and granite, in single blocks, of which two support an arch over the altar, dedicated to the sister of Honorius, who completed the former church, and whose design has been copied in the present one, which contains also copies of the old mosaics, by Giotto's pupils. The front is a copy of the former one, and will contain a great mosaic, to cost 30,000 scudi. The timber roof is richly carved and gilt. There are no side chapels. The friezes in the nave are ornamented with mosaic heads of all the popes, chiefly modern, from the government studio, but some are ancient. The alabaster pillars of the high altar were presented by the infidel Pasha of Egypt, and a malachite altar in the transept is a gift from the heretic Emperor of Russia.

The granite pillars of the nave are from the Emperor of Austria; among which is the one celebrated by Wordsworth, when it stood on the Simplon, which Napoleon intended for the triumphal arch of Milan. A Jew bequeathed a large sum for the support of the church. The King of Holland gave 50,000 francs. A painting of the Conversion of St. Paul is by Camuccini; choir, by C. Moderno. A fine St. Benedict is by Rainaldi. An adjoining cloister of the thirteenth century, belonging to the Benedictine Convent, which rests on fluted and twisted pillars, has in the library cloister a small collection of Christian gravestones, from A.D. 355. One bears the figure of an organ, with the words RVSTICVS SE VIBV FEELI. The atrium of the old church, the distinguishing sign of a basilica, existed down to the seventeenth century, and is replaced by a modern court. In its plan the former church was a duplicate of the old St. Peter's.

About twenty-four of its columns were taken from the tomb of Hadrian; and it was further remarkable as having been under the patronage of English kings down to Henry VIII. "Long before its destruction by fire, that church had been so

altered as to lose many of its most striking peculiarities. Decay and whitewash had done much to efface its beauty, which nevertheless seems to have struck all travellers with admiration, as combining in itself the last reminiscence of Pagan Rome with the earliest forms of the Christian world."—(*Fergusson*.) Near this is S. Paolo alle Tre Fontane (page 190), with its Trappist Convent, among encalyptus plantations.

### OTHER ROMAN CHURCHES WORTH NOTICE

(In alphabetical order.)

*Santa Agnese* (St. Agnes), near the Pamfili Palace, Piazza Navona, founded in the fourth century. Rebuilt at the charge of Innocent X., by Rainaldi (1550) and Borromini, who added the cupola and front. The interior is a handsome Greek cross, in marble; cupola, painted by C. Ferri and Bacciccio; paintings by Ferrata, Guido, &c. Santa Agnese's Martyrdom, by Algardi, is in the chapel dedicated to her, her naked figure hidden by her long hair. In the portico is the tomb of Innocent X. At his death his family refused to bury him. One of his major-domos bought the coffin, and another gave five crowns for the funeral expenses.

*Santa Agnese fuori le Mura*.—(See page 193.)

*S. Adriano*, at the Forum, at the corner of Via Bonella, lately identified as on the site of the Curia as rebuilt by Diocletian.

*Santa Agata in Suburra*, Via Mazzarini, restored in 1633, was a church of the fifth century, in possession of the Arians. It now belongs to the Irish College, and is behind the Aldobrandini Palace.

*S. Agostino* (St. Augustine), north-east of Piazza Navona. Built by Pietrasanta, about 1480, its dome being the oldest in Rome (by some years earlier than St. Peter's); and restored by Vanvitelli, who added the Angelica Library, annexed to it. Notice a celebrated fresco of Isaiah, by Raphael; St. Augustine, by Guercino; a monument of St. Monica, his mother; a Madonna of Loreto, by Caravaggio; Bracci's tomb of Cardinal Imperiali; and a fine marble \*Madonna and Child, by Sansovino. This last is the Santa Maria Ssa. del Parto, which is supposed to work miracles to mothers, and is covered with necklaces, crowns, ear-rings, and other finery; while the foot is almost kissed away. An image of the Virgin, supposed to be German, is popularly attributed to St. Luke. Close by is the Angelica Library of 100,000 volumes and 2,900 MSS., open daily, except Sunday and Thursday, 9 to 2.

*S. Alessandro*. See *Excursions from Rome*, p. 219.

*S. Alessio*, on the Aventine, near Santa Sabina and the Tiber, facing the Ripa Grande, was founded in the eighth century, on the site of S. Boniface's Church, and has been modernised internally. The wooden stairs, under which St. Alexis lived seven years for self-mortification, are shown. It stands next to the Blind Asylum (De' Ciechi).

In a small piazza, close by, is a door with a small aperture, which affords a peculiar view of the dome of S. Peter's. The door gives access to S. Maria Arentina, page 187.

*S. Ambrogio*, near the Ghetto, on the site of a house inhabited by St. Ambrosio and his sister Marcellina.

*Santa Anastasia*, on the west side of the Palatine, on the site of the Ara Maxima, close to the Circus Maximus and Porta Carmentis, in the old walls of Romulus. It was founded in the fifth century, to the memory of St. Anastasia, the martyr, and has some old columns and her statue, by Ferrata. Remains of Roma Quadrata are near at hand.

*S. Andrea* (St. Andrew), on Monte Cavallo, facing the Quirinal Gardens, on the site of the Temple of Quirinus. Built by Bernini for the Jesuit novitiates. Notice paintings by Baciccio and C. Maratta, and the tomb of Carlo Emanuele IV., of Sardinia, who abdicated 1832, and became a Jesuit. Statue of St. Stanislas Kostka, by Legros. The site of the Temple of Romulus is in the convent gardens.

*S. Andrea delle Fratte* (of the Bushes), near Piazza de Spagna, partly by Borromini; with a front by Valadier (added 1826). Notice Bernini's Angels, in St. Francis de Paul's Chapel, with the tombs of Angelica Kauffmann and Schadow, and a prince of Morocco (1789).

*S. Andrea dei Scozzesi*, on the Quirinal, near the Barberini Palace, belongs to the Scotch College.

*\*S. Andrea delle Valle*, in Via del Sudario, on the site of the Curia of Pompey; some say the apse is the spot where Caesar was killed, 15th March. Begun 1591, by Olivieri and finished by Maderno; the front is by Rainaldi. Notice the fine Cupola, painted by Lanfranco, which employed him four years. He was the first to paint a Glory in all its splendour. The four Evangelists, by Domenichino; and the Glorification of St. Andrew, by the same artist. The Lancillotti, Strozzi, Ruspoli, and Barberini Chapels: all richly ornamented. Tombs of Pius II. and Pius III. An inscription records that the body of St. Sebastian was thrown into a sewer below this church, and afterwards buried in the catacombs. In this quarter are the old palace of the Della Valle family (one of whom was the traveller, buried in Ara Coeli), and the Valle Theatre.

*Annunziata*, in the Salito del Grillo, on the site of the Forum of Augustus. A small church of the twelfth century, with a convent attached. There are remains of an ancient wall near this.

*S. Antonio*, facing Santa Maria Maggiore, on the site of the Basilica of Licinius, contains some curious frescoes. He is the patron of domestic animals, which were formerly brought here to be blessed, 17th January.

*S. Antonio de' Portoghesi*, near the Augustine Convent, a well built and richly ornamented church.

*S. Apollinare*, facing the Altemps Palace, and adjoining the Seminario Romano (for clerical students), was founded 772, and rebuilt by Benedict XIV. Paintings by Perugino and Pozzi, with a St. Peter, by Legros.

*SS. Apostoli* (Holy Apostles), in Piazza dei SS. Apostoli, or delle Terme, facing the Odescalchi Palace. This is one of Constantine's basilicas, re-

built, 1420, and by F. Fontana, 1702. Upper part of the front by Valadier, 1827. Under the portico is a Roman eagle from Trajan's Forum. Tomb of Clement IV. (Ganganelli), by Canova, when twenty-five years old; cenotaph of the engraver Volpatti, by the same; large altar-piece, by Muratori. Tomb of Cardinal Riazio, by M. Angelo. Cenotaph to M. Angelo, in the corridor of the Convent; said to be a good likeness. Also the tomb of Cardinal Bessarion. The War Office was once seated here. The Via in front is the old Vicus Isidus, from a Temple of Isis which stood here.

*\*Ara Coeli*, or *Santa Maria in Ara Coeli*, a Franciscan church, on the site of the Temple of Jupiter, on the Capitoline. It is reached by 124 steps, from the steep steps of the Temple of Quirinus; and is divided into three naves, by twenty-two pillars, eighteen of which are Egyptian granite. Notice an inscription, "A cubiculo Augustorum," on the third. A rich high altar and image of the Virgin. An altar in the transept made of a porphyry sarcophagus, over the site of the Ara. A fresco of the life of St. Bernard, by Pinturicchio. An Ascension, by Muziano. Tomb of Pietro della Valle, the traveller. A highly dressed *Bambino* (image of the child Christ) is as celebrated as S. Gennaro at Naples, and is exhibited on special occasions; being venerated as "santissimo," or most holy. The Temple of Jupiter Capitolinus, rebuilt by Sylla, &c., had disappeared by the eighth century. "Santa Maria in Ara Coeli puts your faith to some trials. You must believe that the temple of Feretrian Jove stood on the very foundations of this church, because Dionysius happens to place it on the summit of the Capitol. You must believe that the columns of the aisles supported the last Temple of Jupiter Capitolinus; in other words, that granite was Pentelic marble. You must believe that the altar which gave name to the convent was raised by the Christian piety of Augustus. You must believe that a waxen figure of the Infant Jesus, which a friar of the convent farms and lets out to the sick, was dropped in the porch at midnight, by an angel who rang a bell and flew back to heaven."

—*Forey*.

The Convent of the church has been demolished along with many other buildings in this quarter, to make way for the great monument of Victor Emmanuel II.

The Tarpelan Rock is close by (past a door inscribed "Qui si vede la Rocca Tarpela"), as well as the palace of the Senator of Rome, Caffarelli Palace, &c.

*S. Atanasio*, or Athanasius, in Strada del Babuino, is the Greek church; Festa, May 2nd.

*Santa Balbina*, on the Aventine, near the Baths of Caracalla, is an ancient church, partly used for a Penitentiary, dedicated in the second century by Pope Alexander. Fragments of marble and mosaic are to be seen in the crypt. It stands within a mediæval wall. The old wall of Servius Tullius passed close to it and towards the Piazza Felsa for bathers, in the direction of Via Sta. Be-

It crossed the Via Appia at Porta Capena, close to the bridge over the Almo, which runs through the Circus Maximus to the Tiber.

*S. Bartolommeo* (St. Bartholomew), on the Isola di S. Bartolommeo, founded in the tenth century. Its fourteen granite columns are said to have belonged to a Temple of *Aesculapius*, which stood here on the site of the hospital of S. Giovanni Calabita, which faces it. Its frescoes, &c., have been injured by the inundations of the Tiber. In the garden are remains of the travertine bulwark which protected the upper part of the island.

*S. Bernardo*, in Piazza d' Termini, on part of the site of the Baths of Diocletian. A round church, made by incorporating the caldarium of the baths, in 1600. Remains of a theatre and hemicycle are in the grounds adjoining.

*S. Biagio* (or St. Blaise), in Via Giulia, near the Tiber, is the church of the Armenians.

*Santa Bibbiana*, near the railway and Porta S. Lorenzo. Rebuilt by Urban VIII., out of one of the fifth century, dedicated to the memory of a daughter of Flavian, prefect of Rome. The front is by Bernini (1626), and the statue of the saint, on the high altar, is by the same; the "nearest approach he has made," says Forsyth, "to the serene pathos of the antique." On this altar is one of the finest alabaster urns in Rome. Paintings by P. da Cortona, and Ciampelli. This church is seldom opened. Not far off is the round Temple of *Minerva Medica*, so called.

*S. Bonaventura*, on the Palatine, with a convent adjoining, in which is a solitary palm tree.

*Cappuccini*, or S. Maria della Concezione, in a square near Piazza Barberini; built by Urban VIII.'s brother, Cardinal Barberini. On the front is a copy of Giotto's Navicella, or Bark of St. Peter. Notice Guido's \*St. Michael; the "Catholic Apollo. Like the Belvedere god the archangel breathes that dignified vengeance which animates without distorting."—(Forsyth). Domenichino's St. Francis in an ecstasy. A Sacchi's St. Anthony, and his St. Bonaventura, with the Virgin and Child. P. da Cortona's St. Paul and Ananias. The founder's tomb, with the inscription, "Hic Jacet pulvis, cinis et nihil." In the crypt below the bodies and skeletons of the dead monks are preserved, and made a show of. The vaults are illuminated November 2nd.

*S. Carlo a' Cattinari*, in Piazza Cattinari (where the porringers makers used to live), near the Ghetto, between the theatres of Pompey and Balbus; built 1612, on the site of S. Biagio, like a Greek cross, with a front by Soria. The cupola is one of the largest in Rome, and is adorned with \*Domenichino's Cardinal Virtues. Notice, also, Guido's fresco of St. Charles; A. Sacchi's Death of St. Anna; G. Brande's Martyrdom of S. Biagio; P. da Cortona's altar-piece of St. Charles, under a *claus*. One of the monks of this convent was the learned C. Vercellone, editor of the Vatican MS. of the Septuagint and New Testament, prepared by *and Mal.*

\**S. Carlo al Corso*, on the Corso. Begun, 1612, by Lunghi, and finished by P. da Cortona. It is rich in marbles, paintings, and stuccoes. It is the church of the Lombards. Notice C. Maratta's Presentation of St. Carlo to the Saviour, at the high altar; and a fresco by Maratta in St. Charles's Chapel. Tomb of A. Verri, author of "Notti Romane." The heart of S. Carlo Borromeo is deposited under the altar.

*S. Carlo* (or *Carlino*) *alle quattro Fontane*, on the Quirinal. A small church by Borromini, said to fill a space less than that occupied by one of the great piers of St. Peter's. The style is extravagant.

*Santa Caterina de' Funari*, Via de' Falegnami, has a Dead Christ, by Muziano, with other pictures by F. Z. Zuccari.

*Santa Caterina di Siena*, in the Solita del Grillo, a pretty church, attached to a large Dominican nunnery; in the grounds of which is a fine mediæval tower, called Torre di Milizia. Near this, in Via Nazionale, is the Palace of the late Cardinal Antonelli, under which remains have been found of the Baths of Constantine.

*Santa Cecilia in Trastevere*. Rebuilt in the 19th century; having been restored in the ninth century, on the site of one first erected about 230 A.D. by Pope Urban. Notice St. Cecilia's statue, beneath the High Altar, by S. Maderno; and some ancient mosaics from the former church. The naves rest on ancient granite pilasters.

*S. Cesare*, on the Via Porta di S. Sebastiano, near the Baths of Caracalla; an ancient church of the seventh century, with some modern mosaics by d'Arpino.

\**S. Clemente*, out of Via di S. Giovanni, on the Esquiline; originally one of the oldest churches in Rome, founded by Clement I., and restored by Clement XI. It retains its ancient basilica form (fourth century) in a more complete state than any other in Rome, having an atrium, or court, in front, surrounded by a columned portico. Inside are three aisles, divided by granite and cipolino columns, with two old ambos, or reading desks. The vault in the apse is inlaid with mosaics of the thirteenth century, representing the Four Rivers of Paradise issuing from the Cross. Below it are the remains of an earlier Church, and of a Temple of Mithra(?), first discovered by Dr. Mullooly, and standing on the site of *St. Clement's House*, close to remains of the city Wall, built by Servius Tullius, B.C. 500. It contains an ancient fresco of Roman bishops in this order—1. Linus; 2. Clement; 3. Petrus. Notice a mosaic of the thirteenth century in the vault; Christ's Passion, a fresco, by Massaccio; St. John the Baptist, a statue, by a brother of Donatello; tomb of St. Clement. It was near this that, according to the old scandalous story, "Pope Joan" (a young woman of Mayence) was delivered of a child. A statue of her, with a tiara on her head and a child in her arms, was shown in Luther's time.

*S. Costanza.* (See further on, page 193, "Churches outside Rome.")

*S. Cosmato.* in Via di S. Francesco, in Trastevere; a small church of the tenth century, with an image of the Virgin, which came ashore at Ponte Rotto. Fine Cibb tomb.

*SS. Como e Damiano* (SS. Cosmas and Damian), in the *Via Sacra*, near the Forum, on the site of a Temple, which was made into a church, 527, by Felix III.; restored, in 780, by Adrian I., and partly rebuilt by Urban VIII., in 1635. Part of the collar of the temple of Romulus, son of Maxentius, is incorporated in the vestibule of the church. Mosaics of the sixth century.

*S. Crisogono.* in Trastevere, near the Ponte Garibaldi; fine mosaic pavement and ancient columns.

*SS. Crispino e Crispiniano.* in the Lungaretta, in Trastevere, was given to the corporation of shoemakers in 1705, before which time it was called Santa Bonosa. It contains the monument of Cola di Rienzi, the Last of the Tribunes. There is an Inn of this name at Rochester.

*Santa Croce*, in Via del Lucchesi, belongs to the natives of Lucca. It stands on the old Forum Suarium, or Pig Market, and was at first called S. Niccolò in Porcilibus, from that circumstance.

*Santa Croce in Gerusalemme*, near Porta Maggiore, close to the wall; one of the four basilicas in Rome, on the site of the gardens of Hellogabalus, or Horti Variani. Built in St. Sylvester's time, by Constantine's mother, St. Helena, in honour of a piece of the true cross, found at Jerusalem, and of some earth from Mount Calvary; and rebuilt by Benedict XIV., in 1745. It has a square tower, and contains three aisles, divided by massive pillars, with frescoes by Pinturicchio. Over the altar is an antique basalt urn, ornamented by four lions' heads. Among the relics they show the original inscription placed over the Saviour ("Jesus of Nazareth"), &c., found in 1492; an evident forgery. The subterranean chapel of St. Helena, who lived in this quarter, is at the farther end, decorated with mosaics; ladies admitted on 20th March only. The Basilica was once called the *Seessoriana*.

*S. Eusebio*, on the Esquiline, near the railway; dedicated to Pope Eusebius, in the fifth century, and rebuilt in the 18th. The vault is painted by Mengs. It stands on the site of the house of Licinius. At the junction of three or four roads, near this, is the Nymphæum of Alexander Severus, an ancient fountain.

*Sant' Eustachio*, facing Piazza Eustachio, near the Pantheon. The saint's relics, with those of his wife, are in an urn at the high altar.

*Santa Francesca Romana*, or the Annunziata, near the Basilica of Constantine. Built on the remains of the Forum of Cupid by Pope Sylvester, and called at first Santa Maria Antiqua. Notice the tomb of Gregory XI., by Olivieri; mosaics of the ninth century. Open only on the feast of *Santa Francesca*, the *Annunciation*, and the eve of *Holy Thursday*. Stones in the wall have impres-

sions, it is said, of the knees of St. Peter and St. Paul, made when they knelt to pray for interposition against the arts of Simon Magus.

*S. Francesco di Paola*, on the north-western slope of the Esquiline, was built 1623, and has paintings by Sassoferrato. It is attached to a large convent, now converted into the Reale Istituto Tecnico, and occupies the site of a Temple of Diana and the house of Servius Tullius, the builder of the old wall. When he was killed by his son-in-law, Lucius Tarquin, and his dead body thrown into the street, it was driven over by his own daughter; an act of wickedness perpetuated in the old name of the street, *Via Scelerata*, now *Via di S. Francesco di Paola*.

*S. Francesco a Ripa*, near the Ripa Grande, is the most southern church in Trastevere, and was founded (under Gregory IX.) by S. Francesco d'Assisi, with a large hospital attached, in which his room is shown. It has a Pietà, by A. Carracci; and a St. Francis, by d'Arpino. Near it, is the little church dedicated to the Sant' quaranti Martiri, or forty Christian soldiers, executed under Gallienus.

*Santa Galla*, near the Suspension Bridge, with its hospital attached, was called Santa Maria in Portico, being near the portico of the Forum Oitorium, or Herb Market. Near this was the Porta Triumphalis, made in the old wall of Servius Tullius, on the Triumphal Way.

*S. Gallicano*, in Piazza Romana, in Trastevere, is dedicated to a Consul, who suffered martyrdom under Julian the Apostate, and is part of a Hospital for cutaneous diseases; founded by Benedict XIII.

*S. Giacomo*, near S. Agnese, Piazza Navona, built 1450. The national church of the Spaniards.

\**Gesù* (Jesus), Piazzadel Gesù, near the Palazzo di Venezia. The Jesuit Church, and one of the finest and most richly ornamented in Rome, with a large convent attached. Begun, 1568, by Vignola, and carried on by his pupil, Della Porta. Notice frescoes in the cupola, &c., by Baciccio; C. Maratta's Death of St. Fr. Xavier; also the rich chapel and altar, of St. Ignatius, by Pozzi—a blaze of precious stones, with a unique globe of lapis lazuli; a silver-gilt statue of the Saint (replacing that which the French melted down), and marble groups, both by Legros. Tomb of the famous Cardinal Bellarmine, by Bernini. Painting by F. Zuccari. High altar, rebuilt 1842; and Muziano's Circumcision. July 31st is the Feast of S. Ignatius, and on this day, on the 31st December, and the two last evenings of the Carnival, it is brilliantly illuminated.

*S. Giorgio in Velabro*, in the street of the same name, in the Forum Boarium, near the Arch of the Money-changers and the Arch of Janus; the first one being incorporated in the wall of the church. It is an ancient building, with a square tower, dedicated to St. George of Cappadocia, the patron saint of England, whose head and banner are here. It was Cardinal Newman's Church; and is open 2nd Apr. The Velabrum was a marshy tract, between

Tiber and Mount Palatine, frequently inundated by the river. Here were the public markets of the ancient city.

*S. Giovanni Battista*, in Via del Genovesi, in Trastevere, belongs to the Genoese; it stands next the S. Pasquale Asylum, and on the site of the field in which Porcenna's camp was established; afterwards the Gardens of Cæsar, which he bequeathed to the Roman people.

*S. Giovanni Decollato* possesses a good St. John Baptist, by Vasari. The Cemetery, in which criminals are buried, is resorted to, says Mr. Burgon, by "persons of the humblest class, in order to obtain from the souls in purgatory a suggestion as to lucky numbers for the lottery."

*S. Giovanni Evangelista*, in a solitary spot, near the Porta Latina, founded 772, on the site of the Temple of Diana. It has three naves, divided by marble pillars, and an altar-piece, by Zuccari. Close to the gate, across the road, is the round Chapel of S. Giovanni in Oleo, where the Evangelist was dipped in boiling oil. The Tomb of the Scipios is near at hand.

*S. Giovanni de' Fiorentini* (St. John of the Florentines), on the Tiber, at the north end of Via Giulia, near the remains of Pons Triumphalis. Built from Sansovino's designs, at the charge of a Florentine brotherhood, but not finished till 1724, by A. Galliei. The interior is of Della Porta. Notice S. Rosa's Deliverance of SS. Cosmus and Damianus. St. Jerome and St. Francis d'Assisi, both by Santa Titi, a Florentine artist. B. Cellini's brother, Francesco, is buried here. Near this is the Church of *Sant' Eligio*, the patron of goldsmiths.

*S. Giovanni in Laterano*. (See page 180.)

*SS. Giovanni e Paolo*, on the Celian, in a fine situation, facing the Palatine. A modern church, handsomely restored in 1880 by Cardinal Howard, on the site of one of the fourth century, dedicated to two brothers beheaded by Julian the Apostate. Its Ionic portico was built by the English Pope, Brakespeare. The convent is resorted to by *exercituli*, or persons disposed to pious meditation. It has a fine palm, which, with the scenery around, as well as other parts of Rome, is described in Madame de Staël's *Corinne*.

*S. Girolamo della Carità*, Via di Monserrato, founded in the fourth century, and rebuilt by Borromini. St. Philip resided and founded his Institute here. Communion of St. Jerome, copied by Camuccini from Domenichino. St. Peter\* and the Keys, by Muziano. Near this is a Collegio Inglese, for English clerical students.

*S. Girolamo degli Schiavoni* (St. Jerome of the Slavonians), at Porta di Ripetta. Built by M. Lunghi and G. Fontana; and redecored, in 1852, with frescoes, by Gagliardi.

*S. Giuseppe* (Joseph), Via di Capo le Case, near the Pincian, has an altar-piece, by A. Sacchi. The *festa* is kept on 19th March, during Lent, with *firotelle*, &c.

*S. Giuseppe de' Falegnami*, over the Mamertine Prison, belongs to the corporation of carpenters,

and has C. Maratta's first work—the Birth of Christ.

\**S. Gregorio Magno*, on the Celian, facing the Palatine and the Septizonium of the Palace of the Cæsars. Erected by Gregory the Great, in the seventh century; rebuilt, 1764, by Ferrari, on the site of St. Andrew's. Gregory lived in his own house, on the Cilius Scauri. It contains sixteen ancient pillars, from the old church. The front is by Soria. In St. Andrew's Chapel, one of three attached to this church, are two fine frescoes, viz., Guido's St. Andrew Adorning the Cross, and Domenichino's Flagellation of St. Andrew; with a stone altar-piece, by Pomerancio. A fresco of St. Sylvia, the mother of Gregory, by Guido, is in another chapel. There is a painting of her by John Parker, an English artist. They show, also, St. Gregory's marble table and chair, and his cell. Statue of St. Gregory, by N. Cordieri. There was an inscription here (since removed) to "Impera, cortisana Romana," an Aspasia of the age of Leo X. In the colonnade is the tomb of Sir E. Carne, Henry VIII.'s envoy, jointly with Cranmer, in 1530. The detached chapels of S. Silvia, S. Andrew, and S. Barbara are shown by the Sacristan, fee, 50 cents. An inscription on the wall records that this monastery produced not only St. Gregory, who was abbot here, but St. Augustine, the Apostle of the English; St. Lawrence, St. Mellitus, and St. Honorius, Archbishops of Canterbury; St. Paulinus, Archbishop of York; St. Justus, Bishop of Rochester.

*S. Grisogono*, in Trastevere, was founded in the fifth century, and rebuilt 1628, several granite pillars, from temples hereabouts, being employed.

*S. Ignazio*, in Piazza S. Ignazio, between the Corso and the Pantheon, with its convent, is on the site of a temple of *Iuturna*, sister of Turnus, and adjoins the old Jesuit Collegio Romano. A church of travertine, begun 1626, in honour of St. Ignatius de Loyola, the architects being Algardi and Grassi. Pozzi, another Jesuit, adorned the high altar and vault, which is regarded as a triumph of perspective, when seen from a special point of view. Notice a statue and bas-relief of Louis de Gonzaga, and the tomb of Gregory XV., both by Legros; also of Cardinal Ludovisi, the founder of the church. The time ball in front is regulated from the Observatory, and its fall gives the signal for the mid-day gun at S. Angelo.

*S. Isidoro*, on Monte Pincio, belongs to the Irish Franciscans, whose annals have been written by Dr. Wadding, who is buried here. Built 1622. Notice paintings by A. Sacchi and C. Maratta, and a slab to Curran's daughter.

*S. Lorenzo*, a basilica. (See Churches outside Rome, page 198.)

*S. Lorenzo in Damaso*, next the Cancelleria, near Via del Pellegrino, a church of the third century; rebuilt 1495, by Bramante, and restored 1815 and 1880. Portico, by Vignola. Altar-piece, on slate, by Zuccari. Tombs of A. Caro, a translator of the *Æneid*, and of Chancellor Rossi, assassinated in 1848, on the steps of the Cancelleria, before the Pope's flight to Gaëta.

*S. Lorenzo in Fonte*, or in Panisperna, on the Viminal, a small church next the Santa Chiara Convent, on the site of the house of St. Hippolytus, a convert of St. Lawrence, who was martyred here. It has a large fresco, by P. Cali, and a miraculous fountain.

*S. Lorenzo in Lucina*, opposite Palazzo Ruspoli, in Piazza di S. Lorenzo, on the site of the Temple of Juno Lucina. Rebuilt by Paul V. Guido's Crucifixion, at the high altar; Tomb of N. Poussin, erected by Chateaubriand. At the corner of Via delle Vite, in the Corso, was the arch of Marcus Aurelius, pulled down by Alexander VII.

*S. Lorenzo in Miranda*, in the Forum, on the site of the cells of the Temple of Antoninus and Faustina, of which ten venerable pillars form the portico of the church, each 50 feet high.

*S. Luigi de' Francesi* (St. Louis of the French), east of Piazza Navona, near the Madama Palace, on the site of the Baths of Nero. The Church of the French residents, built by Catherine de' Medici, in 1589, from the designs of Della Porta. Notice a fresco of the Acts of St. Cecilia, by Domenichino. A copy of Raphael's St. Cecilia, by Guido; Assumption of the Virgin, by Bassano, at the high altar. St. Louis's Chapel, designed by Plautilla Bricci, a female artist. Monuments of Claude Lorraine, by Lemoine; and of the father-in-law of Sobieski, a priest, who became Cardinal when 82 years old, and died at 105.

*La Maddalena*, near the Pantheon. Carvings in wood. S. Lorenzo Giustiani, by L. Giordano, a rapid painter (surnamed Il Fulmine, or Lightning), who is said to have done this work in a night.

*Madonna de' Monti*, on the north-west side of the Esquiline, has Muziano's Birth of Christ, and faces the Convent della Vive Sepolte.

\**SS. Marcellino e Pietro*, or Tor Pignattara, outside Porta Maggiore, on Via Labicana, is called the Tomb of Santa Helena, Constantine's mother. It is a round thick building, similar to the tomb of Cæcilia Metella, on a basement (containing the crypts), about 100 feet square. The circular part is in two storeys; the lower, about 66 feet diameter, surrounded by eight niches; and the upper, having the niches internal and pierced by windows. The roof is made of terra-cotta pots, called pignatte, from which the common name is derived. Here a sarcophagus, now in the Vatican, was found.

*S. Marcellino*, in Piazza di S. Marcellino, on the Corso, facing the Simonetta Palace. Founded in honour of Pope Marcellus, rebuilt, 1519, by Sansovino, except the front, which is by C. Fontana, and since modernised. Tomb of Cardinal Gonsalvi, the companion of Pius VII., at Fontainebleau.

*S. Marco*, part of Palazzodi Venezia. Rebuilt (and with a front added in 1455, by G. da Majano), on the site of a basilica, founded in the fourth century, by Pope Marco, who is buried here. Notice some early Christian epitaphs, in the portico, and a mosaic in the tribune. C. Maratta's Adoration of the Wise Men, and the tomb of L. da Pasaro, one of the earliest works of Canova. A

colossal female bust by the side of the church is called "Madama Lucrezia." On St. Mark's day all the Roman clergy used to walk hence to St. Peter's.

*Santa Margherita*, in Via della Lungaretta, in Trastevere, a small church near the Royal Tobacco Factory and the Convent of the Sisters of the Sacred Heart.

\**Santa Maria degli Angeli* (St. Mary of the Angels), one of the largest in Rome, belonging to the Carthusian House, in the Cella Calidaria, or Pinacotheca of the Baths of Diocletian, near the railway station. Built for Benedict XIV., by Vanvitelli, after a church on a more elaborate plan had been commenced by M. Angelo, for Pius IV. The interior is some steps lower than the ground outside, a defect which M. Angelo had proposed to correct by raising the floor 6 or 7 feet, and covering the bases of eight ancient granite columns, which are preserved. Other eight columns were cleared from bricks in a modern restoration. The length of the church is 200 feet. Vanvitelli made a circular chamber (or laconicum) of the Baths, with a vestibule for his church. Notice a fresco of the Martyrdom of Stephen, by Domenichino, transferred from St. Peter's in 1756. C. Maratta's Baptism of Christ; Costanzi's St. Peter and Tabitha; Pomerancio's Death of Ananias and Sapphira; Houdon's statue of St. Bruno, of which Clement XIV. said, "He would speak if the rules of his order did not forbid him." Under the vestibule are two chapels, containing the tombs of C. Maratta and S. Rosa, facing those of Cardinals Parisio and Alciati. The epitaph on the former states that while his body is gone to the earth, his fame fills the world and his soul has ascended to heaven. The Certosa cloister, behind the church, was designed by M. Angelo. The columns, to the number of 100, are of travertine. Many remains of the baths are seen here. To the left of the church are the Deaf and Dumb Institution, a large workhouse for the poor, the site of the Prætorian Camp, now a barrack, and the offices of the Ministry of Finance, in Via Venti Settembre.

*Santa Maria dell' Anima*, in Via dell' Anima, near Piazza Navona, belongs to the Germans. Built by B. Peruzzi, and composed of three naves of the same height. It has a Corinthian portico; a painting by G. Romano, at the high altar; tomb of Adrian VI., by Peruzzi; tomb of Holstenius, a Catholic convert and Vatican librarian. The Church of S. Niccolò, belonging to the natives of Lorraine, faces Santa Maria.

*Santa Maria in Aquiro*, near the Capranica College and Theatre, founded in the fifth century, by Anastasius I., on the site of the Temple of Iuturna, a Goddess of Health. "Aquilro" comes from the old Equiria, or horse-races, in the Campus Martius. An orphan asylum, founded by Loyola, is attached to the church.

*Santa Maria in Ara Coeli*. (See Ara Coeli, page 133.)

*Santa Maria Aventina*, on the Aventine, c/o S. Alessio, belongs to the Prior of the Abbey

**Malta.** Close by the church is the Villa Magistrale, with portraits of all the Grand Masters. Open Wednesday and Saturday.

*Santa Maria in Campitelli*, in the Piazza of that name, west of the Capitol, or Campidoglio (by corruption, Campitelli), near the site of the carceres, or stables, of the Flaminian Circus (Piazza Morgana). Built (1658) by Rainaldi; the nave being supported by twenty-two pillars, from the Portico of Octavia, which stood hard by. It is sometimes called *Santa Maria in Portico*. Notice a tomb, with lions supporting a pyramid, having "umbra" on one and "nihil" on the other. St. Anne, by L. Gordona. A cross of shining alabaster in the cupola. Near this is a fountain by Della Porta, on the site of the Delubrum, or lustral fountain, from the Temple of Apollo, which occupied a place here, along with the Temple and Column of Bellona. The Oblata Convent of Tor de' Specchi is also close by, next the steps to the Capitol.

*Santa Maria in Carints*, Via del Tempio della Pace, behind the Basilica of Constantine, to the north-east of the Forum. A small church, so called from the Carinæ quarter (the ground took the form of a ship's hull) in which Pompey lived in the Villa Rostata, a house adorned with the beaks of a ship.

*Santa Maria in Campo Santo*, behind St. Peter's, on the site of Nero's Circus, now the German Cemetery. St. Helena, it is said, covered the spot with holy earth from Mount Calvary. Caravaggio's Descent from the Cross; an Infant, by Quesnoy, or Flamminger, a Brussels artist. The old Palace of the Inquisition (SS. Ufficio), near it, is now a barrack.

*Santa Maria della Concesione*, or *Santa Maria dei Cappuccini*, see *Cappuccini* (supra).

*Santa Maria della Consolazione* is attached to the Consolazione Hospital, for wounded persons.

*Santa Maria in Cosmedin*, Piazza Bocca della Verità, on the site of the Temple of Fortune. It is marked by a square campanile of seven storeys, 110 feet high, only 15 feet broad. Founded by Pope Dionysius, and rebuilt by Pope Adrian, 782, and again, by Gregory IX., in the thirteenth century. "Cosmedin" is said to be a corruption of *cosmos*, ornamental. In the portico is a gaping mouth (bocca), or mask, of marble, into which, as the story goes, if a liar puts his arm he cannot draw it out again. Hence the name of the Piazza. The interior is divided into three naves by antique columns, with a mosaic pavement of Alexandrine work. The high altar is made of Egyptian granite. An ancient crypt under the choir was part of the temple. Near this is the round Temple of Hercules.

*Santa Maria in Domnica*, or *Santa Maria della Navicella*; so called from the ancient marble boat in front of it, near Nero's Aqueduct and *Santa Stefano Rotondo*. Rebuilt by Leo X., from Raphael's designs, including eighteen granite pillars and two of porphyry, from the old church

founded by Paschalis I.; with a frieze, painted by G. Romano. A mosaic of the year 817.

*Santa Maria Egiziaca*, or the Armenian Church, near Ponte Rotto, is on the site of the Temple of Fortuna Virilis (?), one of the few antiquities of the Republic, now incorporated with it. It is constructed of tufa and travertine, the pillars being adorned with stucco ornaments and frieze, with festoons of candelabra and bulls' heads. In the portico is a model of the Temple at Jerusalem. The altar-piece, by F. Zuccari. Facing it is a building called the House of Rienzi, or of Pilate.

*Santa Maria di Loreto*, Piazza Trajano. Designed by Sangallo. Statue of St. Susanna, by Flamminger. Near this church is another dedicated to the Santissimo Nome di Maria.

*Santa Maria Maggiore* (see page 181.)

*Santa Maria ad Martyres* is the ecclesiastical name of the Pantheon since its dedication in 608. Another name more generally given to the Pantheon is *Santa Maria Rotonda*.

\**Santa Maria sopra Minerva* (on Minerva), near the south-east of the Pantheon, was attached to the chief convent of the Dominicans, whose general presided over the Santo Ufficio, or Inquisition, now the Ministry of Education. Rebuilt in the fourteenth century on the site of the Temple of Minerva, and remarkable as one of the very few Gothic Churches in Rome, simple in style, but much spoiled by modern Palladian restoration. In front are marked the heights of the waters of the Tiber in the floods from 1422 to 1598; that of 1580 is recorded by B. Collini, in his "Life." Notice a \**Christ Bearing his Cross*, by M. Angelo; Statue of Urban VII., by Buonvicino; Altar-picture, by F. Lippl, or Beato Angelico; Frescoes, by F. Lippl; rich Tomb of Paul IV.; Picture of C. Maratta, in the Altieri Chapel, with a Crucifixion, by A. Sacchi; Tombs of Leo X. and Clement XII., by A. Sangallo; with one of Cardinal Bembo, and another of Fra Angelico, the monk and artist (beginning "Hic jacet Ven. Pictor"); Tomb of St. Catherine of Siena; Gothic Tomb of Bishop Durand, covered with mosaics, &c.; Tomb of Benedict XIII.

The *Biblioteca Casanatensis* of Cardinal Casanate is a part of the old Convent. Open daily, except Sundays. This library has 200,000 volumes, and comes next in size to the Vatican. Facing the church is an Obelisk on an elephant's back.

Miss Catlow describes a ceremony in this church, at which the Pope was present:—"Again the music sounded. 'Dunois the Brave' was played when General Guyon entered; but now it was a more solemn air. Hundreds of people poured in; and soon we saw, coming down the opposite aisle, two large fans of white ostrich feathers stuck full of peacock's eyes; an emblem either of the Pope's all-seeing power, or denoting that all eyes are upon him. Then came Pío Nono, borne aloft in his chair, by a number of men supporting the poles. He looked so like an eastern deity or idol

carried in his chair dressed in splendid white robes embroidered with gold, with his high triple tiara, jewelled fingers, and diamonds sparkling on his breast, that we were almost startled to see him turn his head and raise his hand to bless the people, who knelt as he approached. He has a very pleasant countenance, with more benevolence than talent in it, and looked as if he would have preferred walking on his own feet, to being carried on men's shoulders. At last he reached the throne, on which being deposited, and the tiara exchanged for a gold mitre, his robes were carefully arranged by two little old gentlemen who sat on each side. Then the Cardinals approached to kiss his foot; and after this ceremony mass began, during the whole of which the Pontiff was very busy. Sometimes his mitre was taken off, and then again put on. Sometimes a book was held before him from which he read a few words. When he rose, the two little men opened his robe; and when he sat down, they folded it over as if covering an image, and the same ceremony took place when any one came to kiss the saintly foot. At last, mass came to an end, and the soldiers forming into two lines down the aisle, six or eight maidens in white veils and pinners walked two and two between them and up to the throne; where they were presented to the Pope, and each had a dowry given her. After this, the Pope rose, gave the benediction in a clear voice, and mounting his chair was carried away. The Queen (Christina of Spain, who was present with her husband, the Duke of Rianzares, and daughter) passed; the French and Swiss soldiers filed off; and we made our way out."

*Santa Maria di Monte Santo*, and *Santa Maria de' Miracoli*, in Piazza del Popolo, are twin churches, by Bernini and Fontana, both elliptical within; and standing at the junction of the three main streets, which lead into the city.

*Santa Maria di Monserrato*, Via di Monserrato, is the church of the Spaniards; built by Sangallo. B. Diego, by A. Caracci. Two Borgias, viz., Pope Calixtus III. and Alexander VI., his nephew, are buried here.

*Santa Maria in Monticelli*, near Ponte Sisto, built about the year 1,000, with a mosaic of that date. It belongs to the Teaching Brothers.

*Santa Maria dell' Orto*, in Trastevere, founded on the site of Servius Tullius's Temple of Fortuna Forte, in the Gardens (Orti) of Cæsar; and built by G. Romano and M. Lunghi, for members of several guilds; whose chapels and courts are distinguished by their crests, viz., a cock for the pouterers, an artichoke for the gardeners, a stone for the millers, &c. Paintings of the brothers Zuccaro. This church has been slowly restored.

*Santa Maria della Pace* (Peace), north-east of Piazza Navona; built 1487, for Sixtus IV., by Pintelli, when peace prevailed among the sovereigns of Christendom. Its front is a circular colonnade. Notice Raphael's celebrated fresco of the "Sibyls, somewhat in the style of M. Angelo, who designed a chapel here. B. Peruzzi's Presentation, and C.

Maratta's Visitation, in the cupola. The vault above the high altar, by Albani. The court of the Monastery (1584) is by Bramante.

*Santa Maria del Pianto* (i.e., weeping), in Via della Pescorcia, near the Ghetto; so called from a weeping image of the Virgin, found here in Paul III.'s time, before which the church was dedicated to S. Salvatore. In the square facing it the statues of Castor and Pollux, now on the Capitol, were found; the neighbourhood abounds in remains of the Theatre of Balbus.

*Santa Maria del Popolo*, near Porta del Popolo and the Pincian Gardens. Rebuilt 1471, for Sixtus IV., by Pintelli, on the site of the Domitian tomb and of an earlier church, and modernised by Bernini. Notice Pinturicchio's Nativity in the Venuti Chapel, and his frescoes in the choir; C. Maratta's Conception; Bas-relief of St. Catherine, St. Andrew of Padua and St. Vincent—a work of the fifteenth century. An image of the Virgin (on the high altar), reputed to be by St. Luke, before which the Pope says mass, 8th September. A. Carracci's Assumption. Two stained windows, a very uncommon sight in the churches of Rome, by two brothers from Marseilles. Tombs of Cardinals Sforza and Basso, by A. C. da Sansovino. The Chigi Chapel, designed by Raphael; and the mosaics in its cupola, where Jupiter, Diana, and other Pagan deities surround Jehovah. Sebastiani del Plombo's Nativity. Statues of Daniel, &c., by Bernini.

*Santa Maria del Priorato*, see *Santa Maria Aventina*.

*Santa Maria del Sole*, facing the suspension bridge, and close to the Cloaca Maxima, is now disused as a church, and stands as a remnant of antiquity called the Temple of Hercules, in Piazza Bocca della Verità, near the Church of Santa Maria in Cosmedin. (See page 217.)

*Santa Maria in Trastevere*, a large and handsome church, dedicated by Calixtus I., in the 3rd century, to the "parto della Vergine" (son of the Virgin), afterwards called "Santa Maria in Fontem Olei in Taberna Meritoria," from being on the site of a *taberna meritoria*, or invalid dépôt for the Roman veterans, and in allusion to a jet of rock oil which first marked the spot. Rebuilt in the twelfth century, by Innocent II., and a new portico on four granite pillars added in the eighteenth. Inside, twenty-one granite columns divide the body into three naves, with a pavement of Alexandrine work. The columns belonged to the Temple of Isis and Serapis. The Assumption, in the ceiling, is by Domenichino. Mosaics of the twelfth century. Tomb of Cardinal D'Aleçon, by Paolo, of the fourteenth century. Near this is the Benedictine Church of *S. Calisto*, founded in the third century, which has a Latin Bible of Charlemagne's.

*Santa Maria in Trivio*, near Via Pall. A small ancient church founded by Belisarius about 527. \**Santa Maria in Valicella*, to the west of Piazza Navona, or the Chiesa Nuova, i.e., New Church (though old enough to be mentioned by Evelyn



his Diary, 1645); is the Church of the Oratorians, or Filippini, a society founded by S. Philip Neri by whom a musical entertainment of a religious character is given every Sunday evening, half-an-hour after Ave Maria. None but men are admitted. From this institution we derive the word *Oratorio*. It is one of the finest churches in Rome, and was rebuilt according to the plans of Borromini. The interior decorated by P. da Cortona. Notice a Virgin and Child, and two other paintings, by Rubens, at the high altar. Copy of Caravaggio's Descent from the Cross. Guido's fresco of St. Philip Neri, and a statue of him, by Algardi. Tombs of Cardinals Baronius and Maury. Above the oratorium of the convent is a valuable Library—open Tuesday, Thursday, and Saturday.

*Santa Maria in Via Lata*, in the Corso. Rebuilt 1662, on the site of an Arch of Claudius (pulled down 1485) and of the primitive Church of S. Ciriaco. Here, it is said, St. Paul, with St. Luke for his companion, lived in "his own hired house," with the soldier who guarded him. It is ornamented with marbles, &c., and has an oratory in the crypt below.

*Santa Maria della Vittoria*, in the Via di Venti Settembre, opposite to the Acqua Felice near the Baths of Diocletian; founded in 1605, after a defeat of the Turks; the front, by Soria, being added by Cardinal Borghese, in return for a present of the statue of the Hermaphrodite, which had been found here. The interior is the work of C. Maderno. The flags were taken at the battle of Lepanto. Notice Domenichino's Virgin and St. Francis; Guercino's Trinity; and Guido's frescoes, with his Crucifixion. Bernini's St. Teresa in Ecstasy, with an Angel about to thrust an arrow through her heart. The high altar is new since 1838.

*SS. Martina e Luca*, corner of Via Bonella. Two churches, the lower very ancient, founded by St. Sylvester, the other built, seventeenth century, by P. da Cortona, who bequeathed 100,000 crowns to the church, and adorned its ancient crypt. It belongs to the Academy of St. Luke.

*S. Martino at Monti*, on the Esquiline, near the Baths of Titus. A fine church, restored in 1650, by Filippini, on the site of one of the sixth century. It contains twenty-four antique pillars, with instruments of martyrdom in the frieze, frescoes by Poussin, &c., and a high altar designed by P. da Cortona, who also designed a subterranean chapel, or oratory, in which the remains of Popes St. Sylvester and St. Martin are kept. Here the Pope presided over two councils. It communicated with the ancient Baths of Hadrian.

*SS. Nereo e Achilleo*, on the Via di Porta Sebastiano, near the Baths of Caracalla, founded, 523, by John I., to the memory of two martyrs under Domitian, and rebuilt in the ninth century. It was again rebuilt in the sixteenth century, but not modernised. The arcades are supported by light octagon piers. Notice the marble work of choir, altar, reading desk, &c., ornamented one frescoes.

*S. Niccolò in Carcere*, near the Tiber, founded in the ninth century, and rebuilt in 1855, on the site of the three Temples of Juno Sospita, Hope, and Pity, erected in the Republican period, over some earlier prisons, in the Forum Oltiorum, or Herb Market. It has three naves, with columns from the temples.

*Sant' Omobono*, in Via della Consolazione, was granted to the Tailors' Corporation, 1573, before which it was called S. Salvatore in Porticu. Paintings by C. Maratta and Baciccio.

*\*S. Onofrio*, on the Janiculum, above Porta S. Spirito, is the head-quarters of the Girolamini (or followers of St. Jerome), where their Prior-General resides. Built in the fifteenth century, and noticeable for the Tomb of Tasso, who found refuge and died in the convent adjoining, 1595. It is near the door, not far from Domenichino's Virgin and Child. His effigy, by Fabris, is the gift of Pio Nono. Here are A. Carracci's Madonna; and a Madonna by L. da Vinci; d'Arpino's frescoes. Notice also, the Tombs of Guidi, the poet, who died here; Barclay, the author of "Argenis"; Mezzofanti, the great linguist, who died 1848. In Tasso's Cell they show a mask taken from his face, his inkstand, girdle of bark, chair, and an autograph letter. His favourite oak was injured by storms in 1842 and 1891. In the corridor is a fresco of the Virgin, by da Vinci. The gardens command a fine prospect of Rome and its environs.

*S. Pancrazio*, near the Porta di S. Pancrazio, on the summit of the Janiculum. Built by Symmachus, about the sixth century. It was much damaged in the siege of 1849, and is of no great interest.

*S. Pantaleo*, near the Cancellaria, in Via di S. Pantaleo. Monument of S. Joseph Calasanzio, a Spaniard, who established the first school for poor children at Rome, under the religious order of Scolopi, a corruption of *scuole pie*.

*S. Paolo fuori le Mura*. (See page 182.)

*S. Paolo alla Regola*, near Ponte Sisto, formerly called the Scuola (school) di S. Paolo, because St. Paul came here to teach the people; living close by in a house pointed out by ancient tradition as his "own hired house." St. Frances, by Parmigiano. The Church of *S. Salvatore in Campo* faces this one.

*S. Paolo alle Tre Fontane* (St. Paul at the Three Fountains), on the same road as the new Basilica of S. Paolo (page 182), a little farther from Rome. It was built, 1590, by Della Porta, on the spot where St. Paul was beheaded. They say that his head made three bounds, and that three jets of water sprung up, which were enclosed by the church. Close to this are the Church of *Santa Maria Scala Celi*, an octagon, built about 1582-90, with some early mosaics by Zucca, and the Church of *SS. Vincenzo ed Anastasio*, a Gothic building (on the plan), with three naves. It was built about 790, and, though of brick, with few ornaments, it shows "both externally and internally an uniformity of design, and a desire to make every part ornamental, that produces a very pleasing effect."—Ferguson.

*St. PETER'S.* (See page 176.)

*S. Pietro in Montorio*, on the Mons Janiculum, on the site of the Arx of Ancus Martius, near Porta S. Pancrazio, noticeable for its splendid *View* of the city and country. Rebuilt for Ferdinand and Isabella of Spain, by B. Pintelli, in the fifteenth century, on the site of one founded by Constantine, to commemorate the death of St. Peter here, according to tradition. It has been repaired since the siege of 1849, during which it sustained some injuries. Pomerancio's paintings in the vault. Raphael's Transfiguration now in the Vatican, was to be seen in this church till carried off to Paris, in 1797. Notice the little circular Temple, by Bramante, in the convent cloisters adjoining. It has a colonnade of sixteen pillars round it. Montorio means Monteaureo, from the yellow colour of the hill.

\**S. Pietro in Vincoli* (St. Peter in Chains), on the Esquiline, near the Baths of Titus. Founded by Eudoxia, wife of Valentinian III., to hold the *chains* with which St. Peter was bound; rebuilt by Pintelli for Julius II., and restored, in 1706, by Fontana. The naves are supported by twenty antique pillars. It has a sarcophagus of the "Holy Maccabees." Here is the famous \**Statue of Moses*, by M. Angelo, frowning, with flaming horns and a flowing beard, designed as part of a tomb for Julius II., ordered by that Pope, in 1505, but never finished; in fact, the result was the building of St. Peter's. The other figures, of Elias, &c., are by a pupil of the great master. Notice, also, Domenichino's Deliverance of St. Peter; the bronze tabernacle containing his chains, shown 1st August. Guercino's St. Augustine and Margaret. (A beautiful head of Hope, by Guido, called \**La Speranza*, is removed.) The young Jew, Mortara, who was forcibly taken from his parents and baptized, was placed in the adjoining convent of Regular Canons. This is now the schools of the physical and mathematical courses of the University.

*Santa Prassede*, near Santa Maria Maggiore. An old church, founded in 820; rebuilt by S. Carlo Borromeo, and divided into three naves by sixteen granite columns. Notice the antique steps of red marble blocks, leading to the tribune, which Napoleon intended to appropriate for his throne, and its mosaics of the ninth century; Zuccheri's Christ Bearing the Cross, at the high altar; G. Romano's Flagellation. A pillar, or holy column, brought from Jerusalem, in 1223, by Cardinal Colonna, and said to be that to which Christ was bound to be scourged. A so-called portrait of Christ, given by St. Peter to the father of Santa Prassede. They show the saint's bed and relics of early martyrs.

"On the last Sunday in Lent, I witnessed the approach of a confraternity to this church. There are two confraternities of men and women in each of the fifty parishes in Rome. The first indication was a veiled *crucifix* appearing at the door. On either side of the *chief* functionary walked one

bearing a huge candle; and about thirty or forty persons followed, walking two and two, among whom were certain officials with wands or staves. The capellano of the society, attended by a few who bore candles, brought up the rear. All wore the same dress, viz., a *sacco*, or shirt, and a *mozetta*, or cape, of white, violet, or blue, and a badge on the left arm. A *cippuccio* concealed the features of every person, except in the case of the ecclesiastic who accompanied the confraternity. A small party of females in black closed the procession. The three or six in front were evidently ladies, the chief of whom supported a large crucifix in her hands, one on each side of her carrying a large candle. They wore black veils, but their faces were visible, and nothing could exceed the decorum and propriety of their demeanour. The procession entered slowly at the west door, moved up towards the altar, and when the foremost were within a few yards of it, all knelt down for a few minutes on the pavement of the church, to worship. At a signal given by one of the party (by tapping the pavement with his wand) they rose and slowly defiled off in the direction of the chapel, wherein is preserved the column of the Flagellation. No women may enter that chapel except on the Sundays in Lent—when the men are excluded. Each party knelt again for a few minutes, then left and made way for another procession. Coming from and going to their several parishes, they chant psalms."—Dean Burgon.

*S. Prisca*, a small church on the Aventine, in a deserted locality, near the Via P. S. Paolo, and the Dominican Church of S. Sabina. It stands on the site of the house of Prisca, a young disciple of St. Peter, to whose memory it was founded, by Pope Eutychianus, in 280. It has twenty-four marble pillars, and an altar-piece by Passignani. A descent of thirty-one steps leads to the crypt below, where the relics are kept. This church is usually closed. The Temple of Diana and of Minerva Aventinensis faced this spot.

*Santa Pudenziana*, dedicated to the sister of Santa Prassede, above mentioned, to the north-east of Santa Maria Maggiore, in the ancient *Vicus Patricius*, where the patricians lived. This is said to be the most ancient church foundation in Rome, and to stand on the site of a senator's (Pudens) palace, in which the two sisters, his daughters, received St. Peter. It was rebuilt in 1598, by Cardinal Gaëtani; but the campanile is of the ninth century. Fresh discoveries were made by Mr. Parker, 1866. They show a pit in which Santa Pudenziana, according to the legend, deposited the blood of more than 3,000 martyrs! Dome, painted by Pomerancio. In the Gaëtani Chapel are two columns of Iunachella marble, or pietra pidocchio. Some of the mosaics in this church, composed of glass cubes, are among the oldest in existence, and thought to date from the fourth century. Open till 3 a.m.

SS. Quatro Coronati (Four Crowned Saints), the Cellian, dedicated to four martyrs of Diocletian.

reign. It preserves the basilica form, and has some frescoes and paintings.

*S. Saba*, on the Aventine, between the Baths of Caracalla and Porta S. Paolo, is dedicated to a certain Abbot of Cappadocia, of St. Gregory's time. The old wall passed by it.

*Santa Sabina*, on the Aventine, facing the Tiber, was founded A.D. 425, over a Temple of Diana, on the plan of a basilica. It was formerly the Dominican Church, and has paintings and frescoes by Sassaferrato, Zuccari, &c. It is ornamented with parti-coloured marbles, while its naves are supported by twenty-four white marble columns. The square cloisters rest on 103 columns. Both church and convent are surrounded by an old battlemented wall.

*S. Sebastiano*, not far from the gate of that name, on the Via Appia Antica, near the entrance to the Jewish Catacombs. It is mentioned in the time of Gregory the Great. At first a basilica, altered in 1612. Ancient granite columns in the portal. Near the door leading out is a staircase leading to catacombs of no great interest.

*S. Silvestro*, in Via del Quirinale; a little church with paintings by Domenichino, in the cupola of one of its chapels. There are some other works by his pupils. Tomb of Cardinal Bentivoglio.

*S. Silvestro in Capite*, Piazza di S. Silvestro, opposite the English Church, on the site of one founded by Paul I. (about 760), and so called from a head (one of many) which belonged to John the Baptist.

*S. Spirito in Sassia*, with a plain but rather fine campanile, in the Borgo S. Spirito, attached to the Ospedale S. Spirito, near the Vatican.

*S. Sisto*, near the Baths of Caracalla, on Via di Porta S. Sebastiano; a large church, now attached to the uninhabited convent founded by St. Dominic, 1217.

*Santa Stefano del Cacco*, on the site of the Temples of Serapis and Isis, near the Collegio Romano. One of them bore a dog-headed monster, called Caccus.

\**S. Stefano Rotondo*, on Monte Celio, near Villa Mattel and Oratory of S. Filippo Neri, within a double circular Ionic portico, on twenty granite pillars from older buildings, no two of which are alike; and is supposed to have been a Temple of Faunus, Bacchus, or Claudian, or a public market, with an ambulatory round it. Founded by Pope Simplicius, in 467, and restored by Nicholas V., 1452. It is 210 feet diameter; and its wall-paintings, by Pomerancio and Tempesta, represent the persecutions of the martyrs with disgusting fidelity. St. Gregory's marble chair is here. It is the largest circular church in existence.

*Santa Suardia*, facing the Vidorio Palace; a small church belonging to the Piedmontese, near that of *S. Giuliano*, which belongs to the Belgians, and the *Argentina Theatre*.

*Santa Susanna*, next to Santa Maria della Vittoria, behind the Quirinal, founded by Pope Calixtus in A.D. 290, to the memory of his niece, and rebuilt by Sixtus IV., with a travertine front. Frescoes by B. Croce. The Chapel of S. Lawrence was erected at the charge of a washerwoman (Sixtus V.'s sister), who left a marriage portion of fifty crowns to nine young girls.

*S. Teodoro*, at the bottom of the Palatine. A round church, founded in the 8th century, on the Vicus Tusceus, now Via di S. Teodoro. It contains a good mosaic head of Christ of that date.

*S. Tommaso in Formis*, a small church on the Celian, near the Arch of Dolabella.

*S. Tommaso degli Inglesi*, in Via di Monserrato, is attached to the English College, founded 1575, by Gregory XIII., and to the *Collegio Pio*, lately founded by Pius IX., for English converts. It has some monuments and portraits, and has been lately restored. There was a church here, founded by King Offa, 775, afterwards dedicated to St. Thomas of Canterbury (Thomas à Becket). Cardinal Wiseman was head of this college.

*Santa Trinità*, in Via de' Condotti, near the Corso, belongs to the Spanish monks. A Pietà, by Velasquez; a St. Agnes, by Benefale.

*Santa Trinità de' Monti*, above the Piazza di Spagna, belongs to the Nunnery of the Sacred Heart. Built by Charles VIII. of France, and restored by Louis XVIII. Notice D. da Volterra's \*fine fresco of the Descent from the Cross, from a drawing of M. Angelo's; The Assumption, by the same artist, contains a portrait of M. Angelo; G. Romano's Noli me tangere. Madonna, by Velt, a modern artist. There is an ascent to the Pincian Promenade by a lofty flight of steps, near this church, which looks down the Via Condotti and its conduits, and commands a fine prospect of the city from the esplanade, and obelisk in front. The French nuns sing here. Open only on Sundays, before 9 a.m. and at vespers.

*Santa Trinità dei Pellegrini* (of the pilgrims), near Ponte Sisto. Built 1614, close to a lodging house for pilgrims, and re-edified in 1853. Guido's \*Holy Trinity, at the high altar.

*S. Vitale*, between the Quirinal and Viminal Hills, in the Via Nazionale.

*SS. Vicenzo ed Anastasio*. (See *S. Paolo alle Tre Fontane*.)

\*A monastery, or rather a convent (for only the Benedictines have a right to the title of *monaci*), is always an interesting object. The pillared cloister encloses a sunny quadrangle where vegetation abounds. How picturesque are those many little columns; how delicious is that cool shade. In the centre of the court is a well and a few old cedar trees. One monk drawing water looks as if he had gone there on purpose to be sketched. You saunter along that chequered perfection, sure of a civil word of greeting from everyone you meet, until you emerge into a quiet little garden full of orange trees, which commands an enchanting view. The inoffensive, hard life of the inmates, the exceeding

urbanity of all in superior station, disarms your prejudices, and conciliates your good will. But the day has gone by when learning flourished in the cloister, and piety made it her favorite refuge. I doubt whether one ecclesiastic in five thousand can read Greek."—BURTON'S *Letters from Rome*.

### CHURCHES OUTSIDE ROME.

\**Santa Agnese fuori le Mura* (i.e., outside the wall), a basilica,  $1\frac{1}{2}$  mile from Porta Pia, on Via Nomentana, near the entrance to the Catacombs. Founded by Constantine, and has been thoroughly restored on its original plan, by Pio Nono, so as to offer a good specimen of the ancient basilica; which at first was designed as a court of justice, or exchange, and was copied in the early churches. Being some feet below the level of the soil there is a descent of forty-five steps to the vestibule, or narthex. This leads into the nave, surrounded by sixteen ancient pillars, above which fourteen others rest and hold up the roof and walls. The mosaic in the tribune is of the seventh century. Notice an alabaster statue of St. Agnes, on the altar, made out of the torso of an antique figure, and bronzed over. The monastery was rebuilt 1856. The catacombs, entrance in the left aisle, may be visited by application to the sacristan. On 21st January this church was opened, and the Pope blessed two lambs, which furnished the wool used for the palliums for archbishops. Notice the paintings of the Flagellation of Christ (one on stone) by Del Piombo, from M. Angelo's designs, the work of six years; also one of Pio Nono held up by angels when the floor gave way with him and his suite, 1847.

*Santa Costanza* (Constantia), close to the Basilica of St. Agnese. An edifice, 73 feet diameter, sometimes called a Temple of Bacchus, but built by Constantine as a baptistery for his sister and daughter, and made to serve as a family tomb. Its interior is of a Byzantine character. Its dome, pierced with twelve windows, is supported by twelve arches, resting on as many couples of granite columns, placed one behind the other, on the radii of the plan. The mosaics are of the fourth century, and correspond with the bas-reliefs on the red porphyry sarcophagus of Santa Costanza, found in one of the twelve niches, which is now in the Vatican, close to that of St. Helena. There are remains of a Circus, about 180 feet by 530 feet, formerly surrounded by arcades.

\**S. Lorenzo fuori delle Mura*, a basilica, half-a-mile outside Porta S. Lorenzo, adjoining the Cemetery and the Catacombs of St. Ciriaca, and known by its square tower. Founded by Constantine, rebuilt by Pelagius II., in 578; and restored by Honorius III., who, in fact, added another and larger basilica at the end of the first one, which now serves as the tribune to the whole building, the Church of Honorius forming the nave. The portico of six granite and marble columns has a mosaic in the frieze. The naves rest on twenty-two pillars of granite and cipolino. The tribune, or old Church of *Pelagius*, on forty-four columns, was above the nave, at half the height of the six

ancient columns on each side, and has a pavement of Alexandrine work, with other marks of antiquity, including the bishops' chair, Pope Zozimus's tomb, a women's gallery, holes for windows, and some mosaic work of the sixth century. Notice the mosaics at the high altar, the two ambons in the choir, and the sarcophagus of Cardinal Fesch (Napoleon I.'s uncle), with bas-reliefs of a Roman Marriage on it. A small collection of Christian and heathen inscriptions, seen in the cloisters, was found in the catacomb of Ciriaca, now closed up.

*S. Paolo* (St. Paul's) *fuori le Mura*. (See page 182.)

*S. Paolo alle Tre Fontane*. (See page 190.)

*S. Sebastiano*, a basilica, 2 miles outside Porta S. Sebastiano. Rebuilt in the seventeenth century, by F. Ponzo, on the site of one erected in 367, in the Cemetery of St. Sebastiano, now called the Catacombs. It has a single nave. The entrance to the catacombs is through the church, and they can be seen without an order.

*S. Stefano*, another ancient basilica, founded by Leo the Great, on the Via Latina, and discovered in 1854-5.

The Protestant Church, outside Porta del Popolo, has now been closed. In consequence of the permission granted by the Italian Government, suitable buildings have been erected inside the walls. (See page 162.)

The beautiful *Protestant Cemetery* is on the opposite side of the city, near the Porta S. Paolo and the Pyramid of Caius Cestius. Here Shelley, and Keats, with his friend Severn, are buried. Shelley was drowned in the Bay of Spezia. Keats's tomb was restored 1875. There is an unnamed stone to a Miss Bathurst, who was drowned in the Tiber.

### VATICAN PALACE AND MUSEUM.

This palace is the residence of the Pope, whose Swiss guards, in yellow and red livery, are seen here on duty. It is a small part of a vast and ugly range of buildings, looking like a barrack, on the north-east side of St. Peter's, but fortunately hidden to some extent by its colonnade. It is the work of successive architects, from Bramante downwards, and consists of two irregular groups, which at first were some distance apart, but are now joined by long corridors, three storeys high, with several courts inside, in which the collections of the Museum are placed. It is 1,150 feet long, and 770 wide, and comprises 20 courts, 8 grand and 200 small staircases, with "several" thousand rooms.

It is called *Vatican* from the Mons Vaticanus on which it stands, where was a palace in which Charlemagne resided; but the Popes lived at the Lateran till the return from Avignon. John XXIII. joined this palace to S. Angelo's Castle (then used as the Papal seat) by a covered gallery. Nicholas V. enclosed it within walls. Sixtus IV. built the Library and Sistine Chapel. Innocent VII. in 1490, built the Villa Belvedere (where the Apostles now stands,) which Julius II. annexed to the palace, by Bramante's long court, which

originally 1,100 feet long, and 225 feet wide. Leo X. built the *loggia* on the west side of the Cortile Damaso; Paul III. erected the Pauline Chapel; Sixtus V., the transverse gallery for the Library, now dividing the two principal courts within, and began the east side of the Damaso Court. Clement XIV. and Pius VI. built the Pio-Clementino gallery; Pius VII., the Braccio Nuovo, another transverse near that of Sixtus V.; and Gregory XVI. added the Etruscan Museum.

For entrance, apply at the Portone di Bronzo, on the right of the Vestibule of St. Peter's. Open every day, except Sundays, and fête days, from 10 to 8; Saturdays, 10 to 2. The visitor must take a supply of 50 cent. pieces, &c., as fees are the rule. The guides are of little use. The permesso requires to be renewed for each visit.

The Vatican Museum is unequalled in the world. Besides the Sistine and Pauline Chapels, the Loggie, Stanze, and Pinacoteca, with their display of works of art, it comprises the Museum proper, viz., as the Gallery of Inscriptions; Chiaramonti and Braccio Nuovo Museum; Pio-Clementino Museum; the Square and Round Vestibules; Meleager Room; Belvedere Court; Room of Animal Statuary; Statuary Gallery; Bust Room; Cabinet of Masques; Muses' Chamber; Round Room; Greek Cross Room; Biga Chamber; Candelabra Gallery; Map Gallery; Egyptian Museum; Etruscan Museum; Room of Archives; Library; Museum of Christian Antiquities; Papyrus Cabinet; Aldobrandini Chamber; Cabinet of Medals; Borgia Room. The Statuary, and Egyptian and Etruscan Museums are closed on Thursdays.

Opinions naturally differ, according as the critical faculty is exercised or not. Thus one authority of eminence writes as follows:—"Even the Vatican statue gallery disappointed me. Amid acres of so-so statues and nameless busts, the eye wanders in vain for something to admire. It finds all it craves in the Apollo and Laocoön and the Torso, but it grows weary long before it reaches those famous works. The critical faculty begins to flag after it has been exercised upon so many hundred objects, few of which are very good, and none of which are first-rate. To discover traces of modern handling is a sad discouragement. The beautiful little head of the young Augustus (very like the youthful Napoleon) has been chiselled all over, by a modern hand. The tooling of the fifteenth century artists is to be traced in every direction. So many supplemental noses, fingers, feet, hands, arms, heads, at last annoy you; and I was not impatient for a second visit."

Such a work as BRAUN'S *Ruins and Museums of Rome* will be useful to the visitor who wishes to enter upon a critical examination of the objects before him, and to give good reasons for admiring the best of them. The Loggia of Raphael, which were hardly recognisable, have been restored.

On the other hand, "There is," says Mendelssohn, "one singular and fortunate peculiarity here. Though all the objects have been, a thousand times over, described, copied, and criticised, in praise or

blame, by the greatest masters and the most insignificant scholars, cleverly or stupidly; still, they never fail to make a fresh and sublime impression on all, affecting each person according to his own individuality."

The Sala Regia, a room by Sangallo, ornamented with frescoes, including Gregory XI. returning from Avignon, by Vasari, and the Pauline Chapel (see below) can only be seen by applying to the custodians of the Sistine Chapel.

At the first landing on the Scala Regia, a passage leads to a small flight of steps, ascending which the visitor sees a small red baize door on the right; this leads to

The Cappella Sistina, so called after its founder, Sixtus IV., was built by B. Pintelli, 140 feet long and 50 wide. It is a dark, heavy-looking, oblong room, remarkable for the frescoes of M. Angelo, including the celebrated *Last Judgment*, at the entrance, and the *Prophets and Sibyls*.

The *Last Judgment*, executed 1538-41, is faded and decaying. Some older frescoes, by Perugino, were painted over by M. Angelo, to make room for this great work. On the left of the Christ (copied from Fra Angelico's at Orvieto), the wicked fall, thunderstruck with terror, through the air, and are seized by the devils from below. All the attitudes of the body, and all the passions and feelings of the soul, are said to be expressed in this work. One of the figures in hell, with an ass's ears, is Biagio, master of the ceremonies to Paul III., put here by the artist for affecting to be shocked at the naked figures in the picture. When he complained, the Pope said:—"Had it been in purgatory, I could have got him out, but being in hell, it is quite beyond my power." At a great height overhead is the faded ceiling, painted 1508-13 for Julius II., many years before the *Last Judgment*. It contains three series of frescoes; when Raphael saw these he thanked God he had been born in the same age as so great an artist, and also changed his own style; but they are unfortunately blackened by time and the smoke of candles. The first series includes the separation of Light and Darkness, the creation of the Sun and Moon, the Earth and Waters, of Adam and Eve (the latter under the Creator's arm), the history of Noah and the Deluge, the Almighty being personified. In the next series are the *Prophets*, Jeremiah, Ezekiel, Joel, Isaiah, Daniel, Zachariah, and Jonah; alternating with the Cumæan, Delphic, and other *Sibyls*. In the third series are, Ahasuerus, Esther, David and Goliath, Judith, and Holofernes, with many other figures to fill up. Down the sides of the chapel are several frescoes, by Botticelli, Perugino, &c., with twenty-eight Popes, by Botticelli, between the windows.

Pauline Chapel, built by Sangallo, for Paul III., is a lighter and more cheerful room than the Sistine. Two frescoes, by M. Angelo—the Conversion of St. Paul and the Martyrdom of St. Peter; with others in the ceiling by Zuccherro, &c.

Issuing from the Sistine Chapel, and ascending the staircase mentioned above, we come to

a white door, where sticks, &c., are left, and enter the **Gallery of Modern Pictures**. These paintings are of no special value and are contained in two rooms, but the gallery connecting them was formerly a chapel, and has a painted cupola and some rich stained glass. Traversing the Sala dell'Immacolata, with frescoes of the Immaculate Conception, we come to the **Stanze of Raphael**.

The **Stanze Frescoes** are in four rooms, which in Raphael's time were occupied by the Papal Court. The room first painted by him (1511) is the second in order, the *Camera della Segnatura* (where the Pope signed briefs, &c.), covered with allegorical subjects—Pagan and Christian—on the walls and ceiling. The four principal ones are: 1st—Theology, or the Disputa del Sacramento, between the Doctors and the Church. Notice the portraits of Dante, Savonarola, and Bramante. 2nd—Philosophy, or the *School of Athens*; in which are portraits of Raphael (by himself, when 27), Peruzino (his master), and the Duke d'Urbino (nephew of Julius II.). 3rd—Literature and Poetry, or Parnassus. Here Homer, Virgil, Petrarch, Boccaccio, and other great names—classical and Christian—surround Apollo and the Muses. 4th—Justice, or Jurisprudence, supported by beautiful figures of Temperance, Fortitude, and Prudence. This includes Trebonian, with the Digests of Justinian, and Gregory IX. and the Decretals.

*Stanza d'Elidoro* (the third from entering), the second room painted in order of time (1512), so called from the principal subject, viz., Heliodorus, the Sallian General, chased out of the Temple of Jerusalem by angels, in allusion to the military successes of Julius II., whose portrait is seen. The other subjects are: 2nd—Leo I., with the features of Leo X., stopping Attila at the Gates of Rome. 3rd—The Miracle (a Bleeding Host) of Bolsena, where Julius II. is seen performing mass; a fine example of Raphael's colouring. 4th—Deliverance of St. Peter, in allusion to the release of Leo X., after the battle of Ravenna. Notice the effect of the three different lights, from the angel, the torch, and the moon.

The third room, or *Stanza del Incendio* (first in order), contains the Burning of the Borgo, or suburbs of the city (847), built by Pope Leo. The Pope drives back the flames with the sign of the cross. Old St. Peter's is in the distance. Coronation of Charlemagne by Leo III. Death of Leo III. Leo IV's Victory over the Saracens, at Ostia. All these are intended to compliment Leo X. Notice portraits of him and Francis I. The roof is by Peruzino.

The last room, or *Sala di Costantino*, is the work of G. Romano, F. Penni, and others, from Raphael's designs. Its floor is a fine mosaic, found near the Lateran, 1858. Here are, 1st—Constantine's Victory over Maxentius at Ponte Molle, a large fresco. 2nd—Appearance of the Cross to Constantine. Notice the ugly jester with a helmet on. 3rd—Baptism of Constantine at the Lateran. 4th—Constantine's Donation of the City to the Pope.

This room leads to the Sala de'Chiaroscuro, and the Cappella di Niccolò V. (shown by a keeper of the Sala Costantino for 50c.), in which are frescoes by Fra Angelico.

On leaving the Sala Costantino we next come to the

**Loggia** (plural of *loggia*), one over the other, begun by Bramante and his nephew Raphael, and continued by succeeding architects. They were painted by Raphael, and represent the principal events in the Bible. Only the first, *God Creating the World*, is from Raphael's own hand; the rest are by his pupils, G. Romano, del Vaga, &c.; but all are from his drawings. The frescoes were restored by del Plombo and C. Maratta. The loggia on the second storey, planned by Raphael, and ornamented with his graceful stucco arabesques, give name to the fifty-two frescoes from his designs, painted in fours on thirteen compartments of the ceiling of the arcade.

For entrance to the **Picture Gallery** (*Pinacoteca*), ring the bell at the second door on the left of the Central Loggia. This choice collection, filling four rooms in the third storey, includes Raphael's greatest work, the

**\*Transfiguration**—painted for Clement VII., as an altar-piece for Narbonne Cathedral, of which he was archbishop. He was so pleased with it, however, that he kept it at Rome, and sent instead del Piombo's Resurrection of Lazarus (now in our National Gallery). The Transfiguration was left unfinished at Raphael's death, was carried in procession at his funeral, and then finished by G. Romano.

Other pictures are the following:—

*Raphael's* \*Madonna di Foligno, painted for Gismondo Conti (1512), the Papal secretary; and his Coronation of the Virgin. "Here," says Mendelssohn, "the Madonna dawned on me in the whole splendour of her loveliness." *Domenichino's* \*Communion of St. Jerome; regarded as his master-piece. Painted for the Church of Ara Coeli, for 60 crowns, and neglected till its great merits were proclaimed by Poussin. *A. Sacchi's* \*Vision of Romualdo, which ranks among the "four great pictures" of Rome. He is sitting under a tree in the valley of Camaldoli, telling the vision to some monks of his order. *Poussin's* Martyrdom of St. Erasmus; a repulsive picture, like many other martyrdom subjects. *Guido's* Madonna, with St. Jerome and St. Thomas. *Caravaggio's* Christ in the Tomb.

*Titian's* \*Madonna and Child, with St. Sebastian, St. Francis, &c. In this picture there are three stages, as in the Transfiguration. "Below, saints and martyrs are represented in suffering and abasement; on every face is depicted sadness, nay almost impatience. One figure in episcopal robes looks upward with the most eager and agonised longing, as if weeping; but he cannot see all that is floating above his head, but only we see, standing in front of the picture, radiant. Mary and her child are in a cloud, radiant."

joy and surrounded by angels, who have woven many garlands. The Holy Child holds one of these, and seems as if about to crown the saints beneath, but his mother withholds his hands for the moment. The contrast between the pain and suffering below, whence St. Sebastian looks forth out of the picture with such gloom and almost apathy, and the lofty unalloyed exultation in the clouds above, where crowns and palms are already awaiting him, is truly admirable. High above the group of Mary hovers the Holy Spirit, from whom emanates a bright streaming light, thus forming the apex of the whole composition. Goethe, at the beginning of his first visit to Rome, describes and admires this picture. Titian has imbued it with his genius and poetical feeling."—*Mendelssohn*.

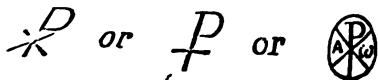
*Guercino's* St. Magdalen. *Fra Angelico's* S. Niccolò di Bari. *Correggio's* Christ on Rainbow. *Mantegna's* Pietà. *Perugino's* Resurrection of Christ, with portraits of Raphael, his pupil, and of Perugino, by Raphael. *Murillo's* Holy Family; and the Prodigal Son. *P. Veronese's* Empress Helena.

The public are again freely admitted to see the famous *Raphael Tapestries*, or *Arazzi*, (so styled from Arras, in French Flanders, where such works were first woven), from designs by the artist on the large paper *Cartone*, or cartoons. These tapestries were ordered by Leo X., for the Papal apartments and chapel, a duplicate set being intended as a present to Henry VIII. Out of twenty-five cartoons prepared by Raphael and his pupils, seven are now at South Kensington. (Entrance from the Museum, see page 198.)

The principal entrance to the **Vatican Museum** (closed Sunday) is from the Cortile Damaso, not at present open; the visitor must therefore ascend the steps on the left side of the entrance to St. Peter's, pass round the Cathedral and along the walk between the Vatican Gardens (closed) and the Palace to the Sala della Biga, ring, and give up his *permesso*.

In consequence of this alteration, the following descriptions will, for the present, have to be used in the order indicated by the number attached to each.

14. *Galleria Lapidaria*, or gallery of stone **Inscriptions**, founded by Pius VII., and classified by Marini, who died 1817. *This is not at present open to the public.* It contains above 5,000 funeral inscriptions and memorials—Heathen and Christian—from the **Tombs and Catacombs**. In these, bad spelling occurs frequently: as "mese" or "meses," for *menses*; "bise" or "bizit," for *vixit*; "colugi" for *conjugi*, and such like; showing how illiterate the stonecutters were. The favourite monogram was a contraction of the Greek name of Christ,  $\chi\rho$  (or CHR), thus:—



In the third one, A and  $\omega$ , for alpha and omega, are added; signifying that Christ is the beginning and the end of their faith. Another favourite symbol was a fish,  $\iota\chi\theta\upsilon\varsigma$  (ichthus), because made up of the five Greek initial letters of "Jesus ( $\iota\eta\varsigma\upsilon\varsigma$ ), Christ ( $\chi\rho\iota\varsigma\tau\omicron\varsigma$ ), Son of God ( $\theta\epsilon\omicron\upsilon\varsigma$   $\gamma\iota\omicron\varsigma$ ), Saviour ( $\sigma\omega\tau\eta\rho$ ). The allusion is explained by a saying of Tertullian, that we "pesciculi, secundum  $\iota\chi\theta\upsilon\varsigma$ , nostrum Jesum Christum, in aqua nascimur."

Bottles, lamps, palm branches, wreaths, &c., which were supposed to be exclusively Christian, and to mark the grave of martyrs, have been also found in Heathen and Jewish tombs. Other emblems were the dove, ark or ship, lyre, anchor, crown, palm, vine, lamb, shepherd.

Simple inscriptions are most common:—

- (a) LOCVS HERMETTISSE VIVO FECET  
(The place of Hermes. He made it in his lifetime).  
(b) CLAVDIAQVEVIXITANNIS PMQVINQVAGINTA  
(Claudia, who lived fifty years, more or less).  
(c) ARETVSA  
IN DEO  
(Arethusa, In God).  
(d) VICTORI NAIN  
PACE ET IN (monogram for Christ)  
(Victorina. In peace and in Christ).  
(e) INNOCINTVS INFANS  
ANIMA DVLCIS QVE VIXIT  
ANNIS VII. MENSES X.  
(Innocentius, an infant, sweet soul, who lived seven years and ten months).

Another is dedicated to "Assertor, our dear, sweet, innocent, and incomparable son."

Some begin with "D.M.V." or "D.M.S." (Sacred to the gods' manes), a form borrowed from heathen epitaphs. Several of the most striking are given in Letters XIV. to XX. of Dean Burgon's *Letters from Rome*.

Among the "Epitaphia dictionis singularis Christiana" is the following:—

CECILIVS · MARITVS · CECILIAE  
PLACIDINAE · COIVGI · OPTIME  
MEMORIAE · CVM · QVA · VIXI ANNIS X  
BENE · SE · NE · VLLA QVE · RELLA  $\iota\chi\theta\upsilon\varsigma$   
(Cecilius, her husband, to Cecilia Placidina, my wife, of most excellent memory, with whom I lived happily for ten years, without any quarrel). At the end is the favourite monogram of the early Christians.

A dated inscription runs thus (It is scratched on a stone a few inches across):—

BENEMERENTI  
INPACELIBERA  
QVEVIXIT · AN · GII  
NEOPTA · DEPTIE.  
III NONAS MALAS CON  
GRATIANO III ETEQUITIO

(To the well-deserving Libera, in peace, who lived eight years a neophyte. Buried the third of the Nones of May; Gratianus, for the third time, and Equitius being Consuls), i.e., A.D. 374. The early Christian frescoes are as rude as their sculptures and inscriptions.

There is a curious and interesting collection of specimens of gilt glass: most of which are described in P. Garucci's "*Vetri Antichi*." They are sometimes mounted in bronze, sometimes inserted in drinking cups, and sometimes they are found in the graves.

12. *Museo Charamonti*, entered from the Atrio Quadrato (Square Vestibule), founded by Pius VII., whose surname was Charamonti, and who added, 1817-22, the new gallery, or Braccio Nuovo, which crosses the great square of the Vatican, Raphael Stern being the architect. It is devoted to busts, bas-reliefs, and other antiques, and has a mosaic pavement. The objects in the Charamonti Corridor are placed in thirty compartments along each side; among which are heads of Neptune and Venus; bas-relief of a Gladiator, with the retiarius, &c.; Alexander the Great; Julius Cæsar, as Pontifex; Sarcophagus of C. Julius Evodus; Scipio Africanus; Venus Anadyomene (coming out of the bath); Augustus, a fine bust found at Ostia; Demosthenes; Cicero; Cupid of Praxiteles; Tiberius, a fine sitting figure; Isis, a large bust, found in the Vatican Garden; Ganymedo and the Eagle; Colossal Hercules Sleeping, found at Villa Adriana; Daughter of Niobe; Satyr playing on a flute; Commodus; Antinous; Æsculapius; Nerva; Euripides; an Amazon; Minerva; and Mercury.

13. *Braccio Nuovo* (or New Arm). A long and handsome gallery, with its antique columns from the tomb of Cecilia Matella, and a fine mosaic pavement. Here are Greek Caryatides, restored by Thorwaldsen. Two colossal masks of Medusa, from the Temple of Venus. Basalt Vase, in the middle of the room. Fine Statue of Demosthenes. The Athlete, *Apoxyomenos*, at the end; a fine statue found in Trastevere in 1849 (with the bronze horse at the Capitol), and supposed to be the work of Lysippos. Colossal allegorical \*Statue of the River Nile, surrounded by sixteen little Infants, emblematic of its sources. Found in Leo X.'s reign, and supposed to be of the time of Adrian. "In a reclining posture, and sixteen of the loveliest little children in the world creeping about him, which are emblematic of the rise of the river. Some are playing at his feet with crocodiles; others creeping up the body; one perched on his shoulder, and another tiny elf higher up still, seated in a cornucopia, and evidently proud of his elevation; whilst the giant is looking complacently on all."—Miss CATLOW's *Sketching Rambles*.

Minerva Medica, found in the sixteenth century; one of the finest statues at Rome. Faun, of Praxiteles. Mercury, in pentelic marble. Diana and Endymion. Apollo; the body and head were found at different times and in two different places.

The group of buildings surrounding the Belvedere Court, at the north end of the Vatican,

is called the *Museo Pio-Clementino*. On one side is Bramante's spiral staircase; on the other, the Circular Room of Simonetti. Founded (out of collections made by former Pontiffs) by Popes Clement XIII. and XIV., but especially by Pius VI., in whose reign most of the rooms were erected by Simonetti. It contains the world-renowned Apollo Belvedere, the Laocœon, the Discobolus, and other celebrated statues. The Belvedere Court (so called from the view it affords) is octagonal, surrounded by a portico on sixteen granite columns and by four cabinets, in which the chief masterpieces are placed. It gives a kind of surname to some of them, as the Apollo Belvedere, the Belvedere Mercury, and so on, by which means they are distinguished from others.

11. *Square Vestibule*.—Arabesques, by D. da Volterra. Torso Belvedere, by Apollonius, supposed to be part of a Hercules, and remarkable for its muscular expression. It was greatly admired by M. Angelo. Tomb of Scipio Barbatus, great-grandfather of Scipio Africanus, with a bust crowned with laurels; both of peperino, or gray volcanic stone from the Alban Hills. When the tomb was opened, in 1781, the skeleton was found inside with a ring on the finger, which Pius VI. gave to Lord Algernon Percy. On the walls is an inscription beginning "CORNELIVS. LVCIVS. SCIPIO. BARBATVS. GNAIVOD. PATRE. PROG. NATVS." Another begins "HONCOINO. PLO. IRYME. COSENTIONT. R. BVONORO. OPTVMO. FUISE. VIRO. LVCION. SCIPIONE. FILIOS. BARBATI . . ." which in book Latin would be, "Hunc unum plurimum consentiunt Romæ bonorum optimum fuisse virum Lucium Scipionem, filius Barbat . . ."

9. *Round Vestibule*.—Here is a balcony enjoying a fine prospect (Belvedere), with an ancient dial, on which the points of the compass are marked in Greek and Latin.

10. *Meleager Room*, so called from the statue of Meleager, with his Dog and the Boar's Head; a group, white and fresh-looking, from the Baths of Titus. An ancient inscription commemorating the taking of Corinth by Mummius, the Consul, 147 B.C.

8. *Belvedere Court* contains four cabinets, and has at the entrance two Molossian dogs; in the centre a fountain. 1st Cabinet—The "*Laocœon*," in the folds of the serpent, found 1506, on the Esquiline, and styled by M. Angelo a "miracle of art." The arm of the father and the arms of the children, who are trying to extricate themselves, have been restored. 2nd Cabinet—The "*Apollo Belvedere*," of Carrara marble, found at Porto d'Anzio, or Antium, and bought by Julius II.; supposed to be of the time of Nero, and, in Canova's opinion, to have been copied from a bronze statue. An arm was restored by Montorsoli. 3rd Cabinet—The Perseus, with Medusa's Head, and the Cregas or two Boxers; both by Canova. 4th Cabinet—Belvedere Mercury, discovered in the reign of Paul III. The right arm and left hand are gone. Procession of priests. When the bigot Adrian VI. (1522) saw the Vatican statues he called them "bees



Idols," and ordered the Belvedere to be walled out of sight.

4. *Room of Animal Statuary* (Sala degli Animali). Paved with mosaics, and divided into two parts by a vestibule communicating with the Belvedere Court and the Hall of the Muses. Here are several groups, chiefly Grecian, as—Marine Centaur and a Nereid; Lion tearing a Man; Table and Cup of greenstone; Hercules killing Diomedes and his Horses; Commodus on horseback; large Lion in grey marble.

5. *Statue Gallery* (Galleria delle Statue).—Cupid, by Praxiteles; sometimes called the Vatican Genius. Apollo Sauroctonus, by Praxiteles, found 1777, on the Palatine. Posidippus and Menander, formerly in the Church of S. Lorenzo, in Panisperna, where they were worshipped as saints. Ariadne Sleeping. Two very fine Candelabra, from Villa Adriana. An Amazon.

6. *Bust Room*.—Several Emperors, &c., all restored, more or less; with a colossal Jupiter.

7. *Cabinet of Masks* (Gabinetto delle Maschere).—Paved with mosaics from Villa Adriana; and contains some pictures, with groups of masks, a Venus at the Bath, Faun in red marble, fine Adonis, and other antiques.

8. *Hall of the Muses*, an octagon room, supported by sixteen marble pillars, with ancient capitals from Villa Adriana. Here are the Muses—Thalia, Polyhymnia, &c., found at Tivoli, 1774; also Æschines, Demosthenes, Anapsia, Pericles, &c.

9. *Round Room* (Sala Rotonda), constructed like most of the buildings at this end of the Vatican, by Pius VI. A handsome room, lit by six windows, with a mosaic pavement found at Ostia, and a fine porphyry basin from the Baths of Titus, 44 feet round. Among the busts and statuary are Jupiter; heads of Tragedy and Comedy, from Villa Adriana; Augustus sacrificing; Antinous; Bacchus and a Satyr; Barberini Juno. Here Plo Nino placed the Mattat Hercules, a fine gilt bronze statue, found 1864, under an old palace, near the Campo dei Fiori and the Farnese Palace, and given by its owner to Pius IX. It is 12 feet high, and has the hair in a net. Coins of Domitian were discovered with it.

10. *Greek Cross Room* (Sala a Croce Greca), so called from its shape, as built by Simonetti. It has a portico of Egyptian granite, and is adorned with ancient mosaics and arabesques. Here are a red porphyry sarcophagus, from the tomb of Constantine's daughter, near the Church of S. Agnese, outside the walls. Another sarcophagus of the Empress Helena, with bas-relief of a battle. Venus of Praxiteles, supposed to be copied from the Venus on coins of Cnidus; it is covered with a drapery of metal.

Up stairs is the *Biga Chamber* (Sala della Biga), a circular room, so called from the marble *Biga*, or antique two-horse car, which stands in the middle. Here is the *Discobolus*, or quoit player, copied from that of Myron, from Villa Adriana. The head and an arm are modern restorations. *Candelabra Gallery*, on the second storey, built

by Pius VI. Among the candelabra, sarcophagi, columns, &c., are a sarcophagus, with bas-reliefs of Protesilaus and Laodamia. This is in line with the *Gallery of Tapestries*, containing the old tapestries executed from Raphael's cartoons, which are here, (18 out of 25 being originals) and accessible from the Candelabra Gallery (see page 196).

For the following, closed only on Sunday, 10 to 3, no special permit is now required.

*Egyptian Museum*, entrance from the Greek Cross Room, close to the steps. Founded by Pius VII. and Gregory XVI. It contains colossal statues in granite, sarcophagi, &c.

Above the Egyptian Museum (mounting the staircase leading to the Sala della Biga) is

*Pope Gregory's Etruscan Museum*, founded by Gregory XVI., and opened 1837. To be seen every Thursday, from 9 to 3, accompanied by the custode. This is a large and interesting collection, in twelve rooms, of early Italian antiquities recently discovered in the Etruscan cities, Vulci, Veii, &c.; the principal remains of which are described in Mr. G. Dennis's *Cities and Cemeteries of Etruria*, 1848. Some were found buried under currents of lava. The collection includes Etruscan portraits, urns, tombs (one from Corneto, the ancient Tarquinii, has an inscription in Latin and Umbrian), vases of yellow and red colour, and elegant shape, cups, dishes (or tazze), bronze figures, domestic utensils and ornaments, some of very delicate pattern, copies of Etruscan paintings, &c. One design is a picture of three legs joined together, like the arms of the Isle of Man. Note specially in one room, a restoration of an Etruscan sepulchre; in another, a Mercury in terra-cotta.

The famous *Vatican Library* (Biblioteca) is open Monday, Tuesday, Wednesday, and Friday; no special *permesso* required. It is entered by a glass door at the bottom of the staircase of the Sala a Croce Greca. It was founded by Nicholas V., who began with 9,000 MSS., but was neglected till Sixtus IV. set apart a sum for its maintenance. It occupies the long west gallery, as well as a branch across the interior courts. This branch, constructed in 1588, by Sixtus IV., and ornamented with frescoes by Gaëtani, &c., is 216 feet long; while the great gallery is nearly 1,000 feet, terminated by the museum of Christian Antiquities and a fine staircase at one end, and by the Profane Museum at the other end. It contains a malachite Christ and Vase, from the Emperor of Russia, with several other vases; and is adorned by frescoes; it has the French Prince Imperial's christening font. The walls, &c., are covered with arabesques. The MSS., in which this library is peculiarly rich, now number about 26,000 Latin, Greek, and Oriental, shut up in bookcases. Among the Oriental MSS. are seventy-one Ethiopic, ten Chinese. There are 200,000 printed books. Special *permesso* required for readers, obtainable through the Embassy. Among the most remarkable MSS. are:—a Greek Bible of the third or fourth century, called the Codex Vaticanus. It is a quarto volume in red morocco, about 4½ inches thick, and was

printed in 1857 by Cardinal Mai. Illustrated Virgil, of fifth century. Terence, of the eighth century. Petrarch's *Rime*. Part of Tasso's *Gerusalemme*. Cicero's Republic, a palimpsest deciphered by Cardinal Mai. Henry VIII.'s MS. book on the Sacraments, written against Luther, for which he received the title of *Fidelis Defensor* (Defender of the Faith). Henry VIII.'s letters to Anne Boleyn; which are always shown to English visitors. Luther's MSS. Illuminated Virgil, of the fourth or fifth century. Dante's *Divina Commedia*, illuminated. Gregory Nazianzen's Homilies, illuminated, of the eleventh century. Four Gospels, of the tenth century, illuminated.

*The Profane Museum*, with the exception of a very fine bronze head of Augustus, contains nothing very remarkable. In a Cabinet at the end are various metal ornaments; with part of a Roman barge, found at the bottom of Lake Nemi.

*Sacred Museum*, or Museum of Christian Antiquities, founded by Benedict XIV. It contains various articles used by the early Christians in their rites, as lamps, chalices, rings, cups, vases, &c. An ivory bas-relief of the Descent from the Cross, designed by M. Angelo. Some curious early paintings on wood, in distemper, by Greek or Byzantine masters; one is a portrait of Charlemagne.

*Papyrus Cabinet* (Stanza de' Papiri), containing documents of the fifth to the eighth centuries, on papyrus. Frescoes, by Mengs. The decorations of the room are all Egyptian.

*Room of Byzantine, and Early Italian Masters*. Specimens of Margaritone, Cinnabue, Giotto, Masaccio, Fra Angelico, &c., collected by Gregory XVI.

In the *Aldobrandini Chamber* (extra fee) is a remarkable ancient painting, the Marriage of Peleus and Thetis, found 1606, in a Roman house on the Esquiline, and sold by Cardinal Aldobrandini to Pius VII., for the large sum of 10,000 crowns. Prior to the discovery of the Battle of Issus and other subjects at Pompeii, it was regarded as an almost unique specimen of Roman art, and was valued accordingly. It is on stucco, and contains ten figures in three groups, done with great merit in respect of composition, drawing, and colour. Some other paintings of equal antiquity, found 1830, in Via Graziosa, are seen here. The roof has frescoes, by Guido. Two chairs of wood and ivory, presented to Pío Nono by the bishops of Etruria.

*The Cabinet of Medals* is not now shown to strangers. Some of the rarest specimens were stolen 1848-9.

*Borgia Apartments*; four rooms once full of printed books, and formerly the residence of Alexander VI. (Borgia). They are decorated with stuccoes, by G. da Udine and P. del Vaga; frescoes, by Pinturicchio, and ancient bas-reliefs. Closed at present.

The Studio del Mosaico is under the Gallery of Inscriptions; entrance in the left angle of the Cortile S. Damaso. A *permesso* must be obtained at the Sacristy.

*Vatican Manufactory of Mosaics*.—"Two

long rooms are devoted to it, with presses on each side containing the materials used, which are a kind of earthenware manufactured for the purpose, and not stones of various colours as we had supposed; that being the case at Florence. They are, however, in shades and colours of all kinds. Each artist engaged had before him a rather coarse but spirited painting of a Pope, whose likeness he was taking for the new Church of St. Paul; and this he copied in mosaic as closely as the nature of the material allowed him; fixing small and properly-shaped pieces of the earthenware into a cement, which is previously laid on to the portion he can execute before it dries. It seemed most tedious work; for every piece has to be selected of the proper shape and size, and fitted into those that have been arranged before it. As these heads of the Popes were to be placed very high in the new church, they were large and coarse: but one man was making a copy of Murillo's beautiful picture of St. Catherine; another, of Raphael's Madonna della Seggiola; which were much finer and more tedious. These would take several years to execute—the single heads about twelve months each; but the larger pictures in St. Peter's are not completed under twenty years."—Miss CATLOW'S *Sketching Rambles*.

*Vatican Gardens* (Giardini Pontifici).—That part of the interior court, between the Braccio Nuovo and Museum, is called the Giardino della Pigna, from a large bronze pine, which came from the Tomb of Hadrian. It contains two bronze peacocks, and other antiquities. The larger garden is to the west of the Library, and sloping up the Vatican hill to the city walls. It contains the Villa Pia, or Casino del Papa, built for Pius IV., by P. Ligorio, in the style of an antique villa, and restored by Leo XII. These are now closed.

#### QUIRINAL AND LATERAN PALACES.

*Quirinal Palace* (al Quirinale), at Monte Cavallo, the residence of King Umberto, or Humbert I., and his wife Margherita. It was formerly a summer residence of the Pope, who now retains Castel Gandolfo, in the environs, for a country retreat. Begun, 1574, by Gregory XIII., from the designs of F. Fonzio, and completed by Mascherino and D. Fontana. That part called the Famiglia is the work of Bernini and Fuga. When the king is in residence, the greater part is not shown. *Permesso* at the *Ministero della Casa Reale*.

The principal court is 503 feet (?) long, and surrounded by a portico on three of its sides. It contains some choice paintings by great masters. Thorwaldsen's bas-relief of the Triumph of Alexander; pieces of Gobelin's tapestry; also frescoes by Albano, with Guido's Annunciation, in the private chapel. The large garden behind the palace was added by Urban VIII. It contains a kind of musical fountain, made by jets of water; and a Casino, by Fuga. It is not open to the public.

The name is derived from the *Quirina*, or Temple of Romulus, which stood on the hill opposite to the gardens. In front is the Piazza del Quirinale with its obelisk, 45 feet high; a granite tower

the horses, which once gave name to the locality; and the Consulta Palace. Fine views of the city and up the Via Venti Settembre.

Here the Cardinals met in Conclave (*i.e.* locked up) to choose a new Pope, on the tenth day, or day after the funeral of his predecessor. Under the new circumstances elections take place at the Vatican. During an interregnum a Cardinal Chamberlain (Camerlingo) enjoys supreme power, and formerly might even coin money. The Sacred College, when full, consists of six Cardinal bishops, fifty Cardinal priests, and fourteen Cardinal deacons. The Pope must be an Italian and fifty-five years old. Two-thirds of the Cardinals must elect him; but France, Austria, and Spain have each a veto on one name. When Gregory XVI. was chosen the Cardinals had been sitting for fifty days, without coming into the open air. His election was made known by a voice from the balcony, "Annuncio vobis gaudium magnum. Habemus Papam. R. E. Domini Cappellari, qui nomen assumpsit Gregorius XVI."

The new Pope appears, with the golden cross carried before him, and blesses the people for the first time. Next day a state service is held at St. Peter's. The Pope is borne on his throne, preceded by the peacock's feathers, and intones "Tu es sacerdos magnus" at the high altar. The Cardinals kiss his feet and hands and are embraced by him, with the *osculum pacis*, or kiss of peace. He is next consecrated as bishop.

**Lateran Palace and Museum**, adjoining the Church of St. John Lateran (S. Giovanni in Laterano). The palace was built by D. Fontana, for Sixtus V., and afterwards deserted. Gregory XVI. began the Museum of antique marbles, paintings, &c., by removing hither many objects from the growing collection at the Vatican. Open 9 to 1; in Spring, 10 to 3. Admission, 1 lira; Saturdays, 10 to 1, free.

It contains a bas-relief of senators and lictors, from the Trajan Forum. The Braschi Antinous, from Villa Adriana, 11 feet high, bought by Gregory XVI. for 11,000 crowns. Sophocles, found at Terracina. Mosaics of Athletes, from the Baths of Caracalla. Statue of St. Hippolytus, bishop in the third century. Paintings from the Catacombs (copies). Among the paintings are—Guercino's Assumption; G. Romano's Martyrdom of St. Stephen; F. F. Lippi's Coronation of the Virgin; A. del Sarto's Holy Family.

The *Museum of Christian Antiquities* (entrance to the right in the court, was formed by Pope Pius IX., in 1854, and is a very interesting collection of sarcophagi, frescoes, and inscriptions gathered from early Christian graves in the Catacombs. At the end of the gallery is the now famous statue of *\*S. Hippolytus*, the martyr, a disciple of S. Irenæus, and Bishop of Portus, in the earlier part of the third century. Portus was the northern mouth of the Tiber, where a tower of the Church of St. Hippolytus still remains. The statue, probably the oldest Christian statue we found in a mutilated state, in 1851, in a

suburban cemetery on the Via Tiburtina, near S. Lorenzo's tuori le Mura, was repaired by Pius IV., and transferred from the Vatican by Pius IX. It is a sitting figure dressed in a pallium, and is identified by the Greek inscriptions on the chair. A few years ago, a lost treatise of S. Hippolytus was discovered in the Convent of Mount Athos, which has been turned to account by Bunsen, Wordsworth, and other writers, in their works on the early history of the church. Near the statue of Hippolytus is this epitaph to a young lady, with her figure in the attitude of prayer:—

"**BELLICIA FEDELISSIMA VIRGO IMPACE IIIX CALENDAS BENTURAS SEPTEMBRES QVEVIXIT ANNOS XVIIII.**" (Bellicia, a most faithful maiden. In peace. Sixth of the coming calends of September. Who lived eighteen years).

There are fifty-four or fifty-five sculptured sarcophagi, of great interest, most of which have been photographed. The favourite subjects are—the Smitten Rock, Daniel in the Lions' Den, Noah's Ark, Creation of Man, Sacrifice of Isaac, History of Jonah; and the Birth, Life, and Miracles of Christ (see *S. Maria Maggiore*). Our Lord is nearly always represented as a beardless young man; not with a beard and parted hair. There are some good pictures and ancient mosaics.

### THE CAPITOL.

The *Capitol*, with which name the greatness of Rome is so much identified, stands on the slope of the Capitoline Hill, at the west end of the Forum and the Via Sacra, and is reached by steps, which were first opened at the visit of Charles V., in 1536. All that remains of the ancient glories of this famous site are some massive foundations of buildings and the Mamertine Prison under S. Giuseppe.

The modern Capitol, or square of palaces, so called, as designed by M. Angelo, and completed by Della Porta, is a monumental building, with three porticoes, or fronts, facing the Piazza del Campidoglio. The Museum and Palace of the Conservatori were begun by M. Angelo, about 1542, and are "early specimens of the style of Corinthian pilasters, running through two storeys, which afterwards became so fashionable, and, it must be admitted, are used here with a vigour, which goes far to redeem the impropriety of their introduction."—*Ferguson*.

At the foot of the steps are two Egyptian Lions, copies of those placed there by Pius IV. Colossal statues (on the top) of the Twin Brethren, Castor and Pollux, and their horses, found in the Ghetto, in the sixteenth century. Two marble groups of arms, &c., called the Trophies of Marius, found on the Esquiline. Statues of Constantine and his son, from the Baths of Constantine. A miliary (or mile) stone of Vespasian's time, from the Appian Way, marked "I." In the Piazza stands the unique bronze equestrian statue of *\*Marcus Aurelius*, which, after many changes, was fixed here by Paul III., in 1538, on the spot where Arnold di Brescia was burnt. Petrarch was crowned with laurel on the Capitol, 8th April, 1341; and Rienzi, the last

of the Tribunes, was killed by the mob in 1854, seven years after he had been proclaimed from the same spot. Around the piazza are the Palace of the Senator (or Mayor) of Rome, in the middle; the Palace of the Conservatori (or Aldermen), on the left; and the Museum of the Capitol. The Tarpeian Rock is near the Conservatori Palace; and the summit of the Capitoline is occupied by the Ara Cœli Church. On the Northern slope of the capitol, in front of S. Maria Ara Cœli, is being erected the grand **Monument to Victor Emmanuel II.**

*Palace of the Senator* is on the site of the Roman Tabularium, and was built by Boniface IX. M. Angelo designed the basement and stairs; the rest was the work of Della Porta and Rainaldi. It was restored in 1850. The figures of the Nile and Tiber at Sixtus V.'s fountain, at the middle of the steps, are of the time of Antonine.

On the right, in passing up the square with the Capitol in front, are the *Palazzo dei Conservatori* and the **Capitoline Museum**.—Open every day, 10 to 3; fee, 4 lira. Sunday, 10 to 1, free.

In the court of the former are a Lion tearing a Horse; a group admired by M. Angelo. Statue of Roma. Head of Domitian, or Commodus.

In the entrance-hall are modern *columna rostrata*, with a fragment of an ancient inscription of the time of Claudius. Statue of Charles of Anjou, King of Sicily and Senator of Rome. Roman Inscriptions on the walls of the staircase and bas-reliefs from the Arch of Marcus Aurelius. Bas-relief of a sturgeon. When a large one—a royal fish—was caught in the Tiber, it was the custom to present it to the Conservatori of the city. Fragments of the Fasti Consulares, i.e., chronological list of consuls, censors, &c., from the Tarquinii to Augustus; found near the Church of Santa Maria Liberatrice, and put together by Cardinal A. Farnese.

The *Protomoteca* is a collection of modern works of art, founded by Pius VII., with busts, &c., of illustrious Italians, painters, poets, musicians, &c., including M. A. Colonna, the admiral who fought at Lepanto, to whom a Triumph was granted. Several are by Canova, who formed the collection. Here is Leo XII.'s monument to Canova, by Fabris, with a fine bas-relief.

*Hall of Bronzes*.—1st. Chair of State. Roman Charlot. A Litter. *Hall of Coins*, with beautiful alabaster pavement from the Villa of the Lamps on the Esquiline hill. *Hall of Statues*, containing works of art found in the recent excavations since 1870; the half statue of Commodus, a Nymph, Apollo, Mæneas, Shepherdess, Bacchus, and head of Mæneas, are amongst the most noteworthy. *Hall of Terra-Cotta*.—Glass, &c. 2nd. *Hall of Bronzes*.—Hercules. Brutus. The Roman *She-Wolf*, or Wolf of the Capitol, suckling Romulus and Remus; these figures are modern, but the wolf is supposed to be the one spoken of by Cicero.

Boy extracting a thorn from his foot. Horse. Mithridates Urn. A Runner. Hecate, &c. *Hall of Etruscan and Italo-Grec Vases*. A valuable collection illustrating this form of pottery.

Up stairs is the *Picture Gallery* (Pinacoteca), founded by Benedict XIV. Among some noticeable things are a Portrait of Guido, by himself. Guido's Beatified Spirit ascending to Paradise. Guercino's Sibilla Persica. Velasquez, by himself. P. da Cortona's Rape of the Sabines and his Battle of Arbela. Claude's two Landscapes. Guercino's Santa Petronella. Albano's Birth of the Virgin. Titian's Baptism of Christ. P. Veronese's Rape of Europa.

Leaving the Palazzo dei Conservatori, we cross the piazza, and enter the **Museum of the Capitol**. Founded by Clement XII. and succeeding Popes. Open, 10 to 3, fee 4 lira. In the court is the *Marforio*, a river god, found in the Via di Marforio. It was this one which used to carry on a witty correspondence with Pasquin. (See *Palazzo Braschi*, page 202.) Egyptian Lions of basalt (see Capitol, page 200).

In the *Corridor*.—Fine sarcophagus of Pentelico marble, with bas-reliefs of the hunt of the Calydonian boar. In this was found the famous Barberini, or Portland Vase, now at the Duke of Portland's seat, England. Several fine mosaics, found during the recent excavations, have recently been placed here. The walls are decorated with inscriptions. The rooms on the ground floor contain mosaics, inscriptions, busts, and specially sarcophagi. One of the latter has a relief of a battle between the Romans and Gauls, the chief of the latter killing himself. Another (? of Severus) with scenes from the life of Achilles.

On the *Staircase*, as many as twenty-six pieces of an ancient Plan of Rome, found under the portico of the Temple of Venus and Rome (the Church of S. Cosmo and Damiano), near the Forum, and supposed to be of the time of Caracalla. It shows the positions of the Octavian Portico, the Emilian Basilica, Julia Basilica, Ulpian Basilica, Baths of Titus, Marcellus Theatre, Theatre of Pompey, &c.

*Emperors' Room*.—Containing authentic busts of most of the Emperors down to Julian the Apostate, as well as Empresses; with bas-reliefs on the walls, and a fine statue of Agrippina in the middle.

*Room of Illustrious Men*.—Including poets and busts of other eminent men. Many are anonymous or doubtful. Statue of M. C. Martellus.

*Saloon*.—Hecuba, as a Præfata, or mourner; Jupiter, in black marble; Centaurs, in gray marble. Statue of Athens.

*Room of the Faun*.—So called from a Faun in red marble, from Villa Adriana; Child, with a comic mask; Sarcophagus, with bas-relief of Theseus and the Amazons, much admired by Flaxman.

*Room of the Dying Gladiator*.—So called from the famous statue of a Goth of that name, found in Sallust's Villa, perfect for its anatomy. The right arm is a restoration by M. Angelo. "It is a marvellously simple, beautiful, and full of expression. The man is absolutely breathing, and yet dying; the or

arm which supports the body is on the point of giving way, and then he must fall."—*Miss Callow.*

*I see before me the Gladiator lie,  
He leans upon his hand; his manly brow  
Consents to death, but conquers agony,  
And his droop'd head sinks gradually low."—Byron.*

Amazon, a fine statue. \*Antinous, from Villa Adriana; another fine statue, called the Antinous of the Capitol. Faun of Praxiteles.

In the Corridor, fine vase, busts, and statues. *Cabinet.* Venus of the Capitol, in Pentelic marble; Cupid and Psyche; Leda and the Swan. *Room of the Doves,* so called from the Mosaic of the four Pliny's Doves, from Villa Adriana, 1787, the work of Ross.

### TORLONIA MUSEUM (Trastevere).

"This splendid collection of sculptures, made by Prince Torlonia, ranks next to that of the Vatican, and has occupied many years in its formation. Many of the sculptures are unique. Excellent catalogue, by Visconti, lent to visitors. Unfortunately this magnificent museum is at present closed.

### MUSEO NAZIONALE, or DELLE TERME.

Near St. Maria degli Angeli, containing valuable sculptures, bronze figures, ancient mural paintings &c.; here are placed all the antiquities discovered on public property.

Open daily, 9 to 3; 1 lira. Sundays, 9 to 1; free.

### MUSEO KIRCHERIANO.

In the *Collegio Romano* (see page 207), in a street off the Corso, near Piazza Salaria, which also contains the *Biblioteca Vittorio Emanuele*. The *Museo Preistorico* and the *Museo Kircheriano* (open daily, 1 lira; Sundays free) contain a remarkable collection of Bronzes and Antiquities, especially prehistoric, and the Treasury of Prænestæ. The *Biblioteca*, open daily, contains about 200,000 volumes, and many MSS., being the ancient Jesuit Fathers' library, with the spoils of many suppressed monasteries.

### PALACES (PUBLIC AND PRIVATE) AND VILLAS.

*Palazzo Albani*, in Via delle Quattro Fontane. Formerly the property of Queen Maria Christina.

*Palazzo Aldobrandini*, in Via di Quirinale, a large palace, facing the Convent of SS. Domenico e Sisto, and the Church of S. Silvestro. They occupy the site of the Baths of Constantine.

*Palazzo Altemps*, in Piazza S. Apollinare, facing St. Apollinare Church. Built 1580, by M. Lunghi the elder, and B. Peruzzi. The chapel contains a Virgin on wood, by Raphael. It is said, and the remains of Pope Sixtus, brought from the Catacombs in 1530. Open 17th April. A house, No. 7, Via della Maseghera d'Oro, near here, has a frieze, with the History of Niobe, painted in chiaro-oscuro by P. da Caravaggio, much faded.

*Palazzo Atrium*, Piazza del Gesù, a large house; built 1674, by G. A. Rossi. The cornice has a row of caryatids (made of shell-work), which figure in the wall above.

*Palazzo Barberini*, Via delle Quattro Fontane, one of the largest in Rome, on the site of the Temple of Flora; a large and picturesque building, begun about 1624, by Cardinal F. Barberini. The recessed façade, in three storeys, is by Borromini. Two fine broad spiral staircases, by Borromini and Bernini.

Gallery of Pictures, in three rooms, open 11 to 5. Notice Raphael's Fornarina. Portrait of Beatrice Cenci, by Guido. Claude Lorraine's Landscape. Holy Family, by A. del Sarto. The \*Triumph of Glory, by P. da Cortona, fills the vault of the principal saloon. On the wall of the court is an inscription from Claudian's Arch, commemorating his conquests in Britain, beginning "TI. CLAUDIO. CÆS. AVGUSTO," and ending "GENTESVE BARBARAS PRIMVS. INDICIO. SVBEGERIT." Thorwaldsen's studio was near this palace. Sculpture room, with fine Greek statue.

Library, with 7,000 MSS., including some of Petrarch and Tasso. Open Thursdays, 9 to 2.

Gardens, with statues of Apollo and of Thorwaldsen, lately erected.

\**Palazzo Borghese*, in Piazza Borghese, Via della Fontanella. Borghese (which means a burgher) was the name of Paul V.'s family, by whom this large and handsome palace was erected. Begun, 1590, by M. Lunghi, for Cardinal Deza, and finished by F. Ponzi. The arched court is surrounded by ninety-six coupled granite pillars, with four colossal statues. Closed in 1892, when the whole of the collections of smaller antiquities and objects of *virtù* were sold by auction. The ground floor is now occupied by a dealer in antiquities.

*Picture Gallery*, the most extensive next to that of the Vatican, was transferred in 1891 to the *Villa Borghese*, see page 206. Open Tuesdays, Thursdays, and Saturdays, 1 to 4, admission, 1 lira. Notice portrait of Savonarola, by F. Lippi; portraits of a Cardinal, and of Cæsar Borgia, attributed to Raphael. Entombment, by Raphael, painted when he was only twenty-four; Francis's St. Stephen; Portrait of Raphael, by T. d'Urbino; Garofalo's Madonna. Danke, by Correggio; Del Piombo's Christ at the Column; Cusani Sibyl, by Domenichino; Diana Hunting, by Domenichino; Albano's Seasons; Holy Family, by Fra Bartolommeo; ditto, by Del Sarto; P. Potter's Cattle; Frescoes and Arabesques, doubtfully attributed to Raphael; Sacred and Profane Love, by Titian; Titian's Graces; Portrait of Pordenone, by himself; with his family; Entombment, by Vandyck. Catalogues for the use of visitors in each room.

*Palazzo Bonaparte* (formerly Rincellini), at the corner of the Corso and Piazza Venetia, built, 1660, by Rossi. Here Madame Letizia, the mother of Bonaparte, died, February 2nd, 1836.

*Palazzo Bracci*, in the Via S. Pantaleo, by C. Morelli, now occupied by the Home Office. A fine marble staircase, with antique statues, and sixteen pillars of Oriental red granite. At a corner

of the palace is the old mutilated statue, called *Pasquino*, from an epigrammatic tailor who lived close by, and from whom we get the word *pasquinade*. "In his shop the wits of the city used to meet, to gossip over the events of the day. Afterwards, the Romans attached to the pedestal of this statue any witticism they wished to circulate, either on political or social subjects; the replies being placed on another statue (Marforio) near the Forum. When this latter was removed to the museum of the Capitol, the Pope ordered Pasquino to be carried away also; but the owner of the palace objecting to its removal, it has ever since remained, and is still occasionally used as an organ of public opinion."

*Palazzo Caffarelli*, Piazza Araceli, near the Capitol; the seat of the German Embassy.

*Cancellaria (Palazzo della)*, next to S. Lorenzo in Damaso, between Piazza Navona and Piazza Farnese; the seat of the Cardinal Vice-Chancellor. Built by Bramante, for Cardinal Riario, and cited as one of the best works of the architect; but the portico was added by Fontana, of travertine taken from the Colosseum, &c., 300 feet long, 85½ feet high, in three storeys, the lower being rusticated, the two upper ornamented with plain pilasters. The portico is supported by four granite pillars, taken from the old Church of S. Lorenzo in Damaso, and supposed to have been part of the Theatre of Pompey. In 1848 it was occupied by the Roman Parliament; and it was on the steps that the Chancellor Rossi was assassinated on 15th November.

*Palazzo Cenci*, near the old Ghetto, on the site of the Theatre of Balbus, now called *Palazzo Cenci-Bolognetti*; lately restored, but cut up into sets of apartments, tenanted by separate families.

*Palazzo Chigi*, on one side of Piazza Colonna. Built by G. della Porta and C. Maderno. A gallery of pictures and library; admission, 10 to 12, by special *permesso*, through a consul. Among the MSS. are letters of Henry VIII. and Melancthon.

*Palazzo Colonna*, Piazza del SS. Apostoli, known by the *Column* in the arms over the gate. A Doric colonnade in the court contains an allusion to the family name, one of the most ancient and illustrious in Rome, styled by Petrarch the Glorious Column, on which Italy rested her hope. Built by Martin V. Three or four bridges over the Via Delle-Cannelle unite the house to the gardens sloping up the Quirinal. Gallery open Tuesday, Thursday, and Saturday, 4fr. Notice:—portrait of Vittoria Colonna, by Muziano; another Colonna, by Vanduyke; Titian's O. Panvino; Bonifacio's Holy Family; Ivory bas-reliefs, copied from M. Angelo and Raphael. Great Hall, or Galleria—Frescoes in honour of the Colonna family; Titian's Holy Family; Portrait, by P. Veronese; Giorgione's G. S. Colonna; the *Colonna Bellica*, with a figure of Mars on it, a small twisted Gothic pillar of mediæval times. Entrance, 17, Via della Pilotta. In the gardens (entrance, Via del Quirinale, 12) are remains which belonged to the *Baths of Constantine*, on the Quirinal.

*Palazzo della Consolida*, on Monte Cavallo. Built by Fuga, in the eighteenth century. Now the Ministry of the Exterior.

*Palazzo Corsini*, now *Accademia dei Lincei*, in the Via Lungara, in Trastevere. Built by the Riari family, and enlarged by Fuga, for Clement XII. Gallery in nine rooms, open Monday, Tuesday, and Saturday, 9 to 3. Portraits by Titian, Vanduyck, Holbein, &c.; Raphael's Fornarina; C. Dolci's Virgin and Child; Murillo's Virgin and Child; A. del Sarto's Virgin and Child. Paintings by Guldo, Guercino, &c.; Titian's Charles VII.'s sons; S. Rosa's four Battle-pieces. Landscapes by Poussin, Claude, Canaletto. Full catalogues, in French and Italian, in each room. Very extensive and valuable library and fine collection of engravings. Open Monday, Thursday, and Saturday, 9 to 3.

*\*Palazzo Doria*, in the Corso. A large palace, begun by Cardinal Santorio, and which came at length, through the Pamfili family, to the Dorias of Genoa. The façade, by Borromini, though absurd and overcharged, looks grand from the Corso. The Court is said to be by Bramante. Gallery of nearly 800 paintings, in fifteen rooms. Notice:—portraits of Lucrezia Borgia, by P. Veronese; of Machiavelli, by A. del Sarto; Jansenius and A. Doria, by Titian; Andrea Doria, by S. del Piombo; Innocent X., by Velasquez; of Navagero and Beazzano, by Raphael; Sassoferato's Holy Family; two fine Claudes; Titian's Abraham and Isaac; A. Carracci's Dead Christ; and Da Vinci's Joan of Aragon. Landscapes by Poussin, Titian, A. Carracci, &c. Catalogue in each room. Some of the rooms are not shown. Fee, 50 cents. Open Tuesday and Friday morning only; in case either of these is a holiday, then the next day.

*Palazzo Falconieri*, in Via del Fontanone, near Via Giulia. Built by Borromini. Cardinal Fesch, the brother of Napoleon, died here.

*\*Palazzo Farnese*, in Piazza Farnese, near the Tiber, one of the largest and best designed palaces in Rome, now-belonging to France, by purchase from the ex-King of Naples; on a space, 260 feet by 190 feet, designed by Sangallo, for Cardinal Farnese (Paul III.). It is now the French Embassy. The principal front, built 1544, in three storeys, of simple design, is 190 feet long, 97 feet high, and is of brick, faced with travertine from the Colosseum, &c.; its fine cornice is by M. Angelo. Bold and deep arcades, surrounded by a square court (90 feet each way), by M. Angelo; it contains a sarcophagus of the second century, found in the tomb of Cecilia Metella; but the Farnese Bull, Hercules, &c., which adorned it, are at Naples. Some rare statues from this collection, as the Mercury Diademenos, Faun and Infant Bacchus, Apollo, &c., were sold to the British Museum. Della Porta finished the palace in 1589, by adding the loggia at the back.

The Gallery, 82 feet long, is remarkable for frescoes of the two Carracci, executed by Domenico

## VILLAS.

These are country houses outside the older Walls, in the midst of formal gardens, ornamented with terraces, fountains, statuary, &c., in what is usually called the Italian style.

\**Villa Albani*, outside Porta Salaria, Rome, an elegant villa, built by C. Marchioni, in the eighteenth century, for Cardinal Albani, a man of great taste. It was purchased by Prince Torlonia. The choice collection, arranged by Winckelmann, the well-known antiquarian critic, and illustrated in his "*Storia dell' Arti*" and "*Monumenti Inediti*," still ranks after the Vatican, and Capitol, and Torlonia; though many of the best things were taken to Paris by Napoleon, or sold to the King of Bavaria. It commands fine prospects of the Alban Hills, Apennines, &c. Not now open to the public, but permission might be obtained, as a favour, by applying in writing to Prince Torlonia, Palazzo Torlonia.

Among the statues, busts, and bas-reliefs, are: Basket-bearing; Caryatides, in the vestibule; Marriage of Thetis, bas-relief; Minerva and the ship Argo, bas-relief; Diogenes in his Tub; Antinous, a bas-relief from the Villa Adriana; Parnassus, in the ceiling of the gallery, the best work of Raphael Mengs; Apollo Maurotonos, a bronze Praxiteles, found on the Aventine; Hercules Farnese, a bronze copy; Labours of Hercules, in a fine marble basin. Billiard room and coffee-room. In the garden, with a round portico on twenty-six granite pillars.

*Villa Borghese*, outside Porta del Popolo, built by Cardinal Borghese, nephew of Paul V. Prince Camilla Borghese married Napoleon's sister, Paulina, and sold the best part of the collection to the Emperor, for removal to the Louvre. In the Casino are antiquities and pictures, open Tuesdays, Thursdays, and Saturdays, after 1 p.m., 1 lira. Portico Bas-reliefs from the Arch of Claudius. Saloon Frescoes, by Rossi; arabesques, mosaics, &c. Room 1, Juno; 2, Amazon, Hercules; 3, Apollo; 4, Gallery of paintings; 5, Hermaphrodite; 6, Tyrtæus; 7, Egyptian room. On the Second Floor:

Apollo and Daphne, by Bernini; Statue of Princess Paulina, as Venus Victrix, by Canova. See page 302, under *Palazzo Borghese*, for list of the most remarkable pictures. The Park, 3 or 4 miles in extent, is open on the same days as the Casino, free, 1 till dusk. Its laurel and myrtle groves were half cleared, for strategical reasons, by the government of 1849. Entrance near the Porta del Popolo. It contains a temple and hippodrome, grottoes, fountains, &c. On a statue is an inscription inviting the stranger to "come and go when he pleases, and ask for what he likes."

*Villa Buonaparte* (formerly Salaria and Paulina), is just inside Porta Pia, close to the site of Porta Collina, on the old wall.

*Villa Barberini*, on the Via di Ventì Settembre, at the entrance of the Gardens of Salustia; whose house, portico, &c., were ruined by Attila and his orders, when they entered the city on this side.

There are traces of arcades and of a Temple of Venus.

*Villa Castimontana*, or *Mattel*, on the Cœlian. Antiquities, fine views. Admission by card on Thursday afternoon.

*Villa Farnesina*, in the Lungara, opposite Pal. Corsini, see page 204.

*Villa Ludovisi*, on Monte Pincio, belonging to the Plombino-Buoncompagni family, is now demolished. A Museum, the Museo Buoncompagni, has been built to contain the fine collection of antiquities. Here are Orestes and Electra; Head of Juno; Gaul killing his wife; Pluto and Proserpine, by Bernini; Mars and Cupid; Pætus and Arria. Open Sunday, Tuesday, and Thursday. *Guercino's "Aurora"*, a fresco, which may be compared with Guido's, at Palazzo Rospiigiosi, is in the casino in the Via Lombardia, the only remains of the Villa. Open before 9 a.m.

*Villa Madama*, two miles from Porta Angelica, on Monte Mario, overlooking a picturesque valley, is so called after Charles V.'s natural daughter, Margaret of Austria, who married the Duke of Parma. It has been a farm, the rooms being stored with fodder, and cattle driven through the saloons. It was built by Raphael and G. Romano, for Clement VII. The view commands a beautiful prospect of Rome—of the course of the Tiber, the Milvian Bridge, Mount Soracte, and the Sabine and Alban Hills. Loggia with damaged frescoes. Admission daily, 50c.

*Villa Massimo*, on the Pincian, on the site of *Salustia's Garden*, as indicated by an inscription, "*Horti maximorum in Salustianis*." It is now pulled down, the only remains being the *Casino Massimo* (no admission), containing frescoes from Dante, Ariosto and Tasso, by Koch, Veit, Schnorr, Overbeck, and Filhrich, all German artists.

*Villa Medici*, now the French Academy, near the Pincian Gardens. Rebuilt by Leo XI. (of the house of Medici), from designs by M. Angelo. Its collection was transferred to Florence, by Cosmo III.; and in 1866 the Villa was bought by the French Government. Part of the tunnel which carries Acqua Vergine to Piazza di Spagna, &c., may be seen. Horace Vernet here painted Mendelssohn's portrait. Open Wednesday and Saturday. Garden open for a small fee.

\**Villa Pamfilii Doria*, 1 mile from Porta S. Pancrazio, is one of the largest at Rome. Built by Algardi, for Innocent X. It commands a good view of St. Peter's. In 1849, it was the head-quarters of Garibaldi. Open Monday and Friday afternoons. Permessi at Pal. Doria. Cabs not admitted. To Columbaria, 50c. to custodian.

*Villa di Papa Giulio*, about a mile from Porta del Popolo. Built for Julius III., by Vignola. Frescoes, by Zuccaro. Now fitted up as a museum; chiefly remarkable for remains from Falerii, ancient wood coffins, terracottas, &c. Daily, 1 lira; Sundays free.

*Villa Wolkonsky*, near the Piazza di Porta S. Giovanni (Lateran), open after 12, Wednesday and Saturday. The grounds are very carefully arranged, and contain some antiquities. Admission by *permesso*, obtained through the British Consul.

## COLLEGES, ACADEMIES, LIBRARIES, INSTITUTIONS, &c.

### THE UNIVERSITY.

*L'Università della Sapienza*, between Piazza S. Eustachio and Piazza Navona, was founded by Pius III. and Julius II., and finished by their successors. M. Angelo, Della Porta (1575), and Borromini had a hand in its erection. It is simple, and in good proportion. The chapel, with its spiral cupola, is by Borromini. Over the door is the verse, *Initium Sapientie Timor Domini*, whence the name is taken. It has a library of 10,000 volumes, founded by Alexander VII. (open daily), and a collection of Roman fossils. It is closed from July to November. Its Botanic Garden is in Trastevere.

### COLLEGES.

*Collegio Romano* (formerly the Jesuits' College), with the *Biblioteca Vittorio Emanuele*, near the Corso, facing the Doria Palace. Built 1582, for Gregory XIII., by Ammanati, round a large court. It contains above 500,000 vols. from the Jesuits' Library and dissolved monasteries, and also a large number of modern works. Of the various collections the best is the Kircherian Museum, containing antiquities in bronze, marble, &c. Here is a very interesting \* *Grafito*, or caricature, found on the wall of a chamber in Cæsar's Palace on the Palatine, and excavated in 1857. It is a sketch, or scrawl (meant to ridicule the Christians), of a man with the head of a donkey, stretched on a cross, with a legend signifying "Alexamenos is adoring God." The Cavalier De Rossi says it is the very earliest representation of the Crucifixion known to exist. Notice, also, some epitaphs of Jews, from the catacombs, in Greek characters, with the seven-branched candlesticks, and often ending with the Hebrew word "Shalom" (peace). Most Hebrew inscriptions begin with "Here lies," and end with "His sleep is in peace."

The extensive new Ethnographical and Prehistoric Museum, containing the famous *Treasure of Præneste*. Open daily, from 9 to 3, fee 1 lira; Sunday free. The small Observatory, so well known under Padre Secchi, is here.

*Collegio de Propaganda Fide*, in Via della Propaganda, near Piazza di Spagna. Begun by Bernini, 1627, and finished by Borromini. Founded by Gregory XV. for training converted natives of distant countries for foreign missions. It has a library of Oriental works, and an Oriental printing office. The "Annals of the Propagation of the Faith" are published here.

*Accademia di' Lincei*, the Science Academy, in Palazzo Corsini (which see, page 203) in the Lungara.

The *English College*, or Collegio Pio, is annexed to the Church of St. Tommaso, in Via Monserrato. The *Irish College*, to S. Agata, in Via Mazzarini. The *Scottish College*, to S. Andrea, on the Quirinal.

*Academy of Fine Arts*, or of St. Luke, No. 44, Via Bonella, adjoining S. Martina Church, near the Forum. Founded by Gregory XIII., for the promotion of painting, sculpture, and architecture. It has a gallery of paintings by several masters, including G. Cagnacci's *Lucretia*, Velasquez's *Innocent XI.*, and Guido's *Fortune*. Ceiling by Guido. Raphael's fresco of St. Luke Painting the Virgin, and his Garland Bearer. G. Romano's copy of *Galatea* (Farnesina). Maratta bequeathed to the academy a skull which was supposed to be Raphael's till 1833, when his skeleton was found entire in the Pantheon. *Biblioteca Sarti*, containing about 15,000 volumes relating to art. Several governments have students pensioned here. Open daily, 9 to 3, Saturday and Sunday excepted. Closed in July and August.

*Academy of France*, at the Villa Medici or Medici. Founded, 1666, by Louis XIV., for the benefit of French students at Rome. Collection of casts, open daily; see *Villa Medici*, page 206.

*German Archaeological Institute*, at a house on the Tarpeian (?) Rock, where the Germans celebrate Winckelmann's birthday, 11th December.

*French Archaeological Institute*, or *Ecole de Rome*, in Palazzo Farnese.

*British and American Archaeological Society*, Via S. Basilio, 20.

### LIBRARIES.

*Vatican Library*, open Mondays, Tuesdays, Wednesdays, and Fridays, from 8 to 12. (See *Vatican*.)

*Minerva Library*, or *Biblioteca Casanatense*, bequeathed by Cardinal Casanata, is at the Dominican Convent, attached to the Church of Santa Maria sopra Minerva, and is the second richest in printed books (200,000). Open from 9 to 3. Closed on Sunday.

*Angelica Library*, near the Church of S. Agostino, ranks third in Rome, and has about 100,000 volumes and 3,000 MSS. Open daily, 9 to 2, except Sundays and Thursdays.

Libraries at the Sapienza and Collegio Romano, as above mentioned, also at the Corsini and Barberini Palaces.

### BENEVOLENT INSTITUTIONS, HOSPITALS, &c.

"The charities of Rome are numerous and well endowed. The revenues of the institutions for the poor, sick, and orphans are estimated at 840,000 scudi, partly derived from the lottery, besides sums collected by the confraternities, &c. But it cannot be said that the money is well administered. The deaths at the hospitals are large; among the foundlings it is upwards of seventy per cent."—Storr's *Roba di Roma*.

*S. Michele a Ripa Hospital* is a large industrial institution, on the site of Cæsar's *Manuaria*, facing Ripa Grande; founded, 1836, by T. Odescalchi, and since enlarged, so that it is now 424 yards long.



and 104 deep. It is designed for old and young persons and includes a female penitentiary and prison, on the cellular system.

*Ospedale di S. Spirito*, in the Borgo S. Spirito. Founded in 717 by a king of the Saxons, and hence surnamed Santa Spirito in Sassia. Refounded and richly endowed by Innocent III., 1198. Rebuilt, 1471, by B. Pintelli, for Sixtus IV., who also designed the church which O. Mascherino joined to the hospital by means of the Palazzo della Comanderi. The façade was lengthened by F. Fuga. The great room, or ward, 377 feet long, contains beds in six halls for 1,200 patients, and an altar by A. Palladio; but it is ventilated on a bad principle, with windows over the beds and apertures below. Men now wait on the patients instead of the Sisters of Charity. An anatomical school and museum with a library are attached; also a foundling hospital with fifty wet nurses for the children, and a lunatic asylum. The hospital accommodation for 1,000 patients, the asylum for 500, and the foundling hospital can take in nearly 3,000.

*S. Rocco Lyng-in-Hospital*, also in Trastevere, near the School of Fine Arts, founded by Alexander VI., in 1500. Women are received without questions being asked.

*Santa Trinità dei Pellegrini* is a hospital for convalescents and pilgrims, with about 450 beds, and dining accommodation for nearly 1,000.

*That of San Giacomo*, in Via del Corso, is for surgical cases.

*La Consolazione Hospital*, on the west side of the Capitol, is for surgical cases, and has 122 beds.

*Lateral Hospital*, near the Lateral Church, has 850 beds for sick and aged females with chronic complaints.

*Ben Fratelli*, or *Calabita Hospital*, in Isola di S. Bartolommeo, on the Tiber, was founded by Giovanni Calabita, or Juan de Dios, a Spaniard, who went about the streets, crying, *Fate bene, fratelli*, "Do good, brethren;" hence the name. They give themselves up to nurse the sick poor. The founder at first collected alms for a hospital of St. John of Jerusalem, which occupied the spot. To the present building is attached the Church of S. Giovanni di Dio, on the site of a Temple of Jupiter, or Æsculapius. It admits males with acute diseases, and has a ward for the poor.

*Tata Giovanni Hospital*, for foundlings, in Via Florida, behind the Pantheon, was founded by a poor mason of this name (which means "Father John"), who died 1798. It is annexed to St. Anne's Church, on the site of Pompey's Theatre.

*Deaf and Dumb Hospital (Sordi-Muti)* is near the Certosa.

*Asylum for the Insane*, in the Lungara. It contains 400 patients.

*The Conservatori*, on the Viminal, is an asylum for orphans and the destitute.

*Monte di Pietà*, in Via del Arco del Monte, near the Tiber, is a public shop for pawning and lending money, established by Paul III., after the example of the first one, founded by B. de Terni, at Perugia. The profits go to the government.

The *Chief Office of Police* is at the Palazzo della Questura, in Via SS. Apostoli.

## REMAINS OF ANCIENT ROME.

For the Walls, see page 165; for the Gates, page 171; for the Bridges, page 167; and for the Seven Hills, page 165.

There are three ancient Romes—"That which the Gauls destroyed (B.C. 390); that which Nero burnt (A.D. 64); and that which he and his successors rebuilt."—*Forsyth*.

The oldest buildings of which remains exist are of three different periods:—

1st. Time of the Kings, B.C. 753-509. These are few, and are in a solid Etruscan style, of large, regular, and uncemented blocks. The most celebrated is the *Cloaca Maxima*, or main sewer, made by Tarquin the Elder; the mouth of which is seen between the Ponte Rotto Bridge and the Temple of Hercules. Parts of the walls of Servius Tullius, on the slope of the Aventine, and near the station. Part of the wall of Roma Quadrata, on the Palatine. The Mamertine Prison, under St. Joseph's Church.

2nd. Time of the Republic, B.C. 509-80. The Via Appia, made of basalt blocks. Part of the Sublucian Bridge; of the Tabularium, in the base of the Capitol; of the Theatre of Pompey (the first theatre built in Rome), near which great Cæsar fell. Remains of three temples under S. Niccolò in Carcere. Temple of Fortuna Virilis, in the Church of Santa Maria Egizia, near the Ponte Rotto. Three columns of the Temple of Castor and Pollux, near the Forum. Tombs of Bibulus, Scipio, and S. Sulp. Galba. *Anio Vetus* and *Aqua Marcia* Aqueducts. The Atrium Vestæ.

3rd. Time of Augustus and the Empire, B.C. 80 to A.D. 476. The Pantheon, Mausoleum of Augustus, Colosseum, and most of the temples, baths, arches, columns, theatres, tombs, &c.; that is, almost all existing remains, most of which were left to decay and ruin after the fifth century.

The Torre del Conti and Cola di Rienzi's house are mediæval buildings; but several churches are older than these. As a rule, most of the *sites of ancient buildings are marked by churches*; such as Ara Coeli, on the Temple of Jupiter. In this way the Christians perpetuated the record of a visible triumph over the old religion. Many of the open squares, also, are sites of remarkable buildings or localities. It is calculated that Rome once had 4,000 bronze statues, and 150 gold and ivory statues; most of which were afterwards destroyed or stripped.

"That rage for embellishing (says Forsyth) which is implanted in every artist, has thrown so much composition into the engraved views of

Rome, has so exaggerated its ruins and architecture, or so expanded the space in which they stand, that a stranger arriving here with the expectations raised by those prints, will be infallibly disappointed.

*Hinc Septem domos videre Montes  
Et totam licet estimare Romam.—Martial.*

The point of view, in this quotation, is supposed to be in the Corsini Gardens in Trastevere. To trace the figure and extent of the city, begin by ascending some of the points which command the whole. Each hill has "one master object, as the Papal Palace on the Quirinal, the basilicas on the Esquiline, Cælian, &c., which will serve each as a point of general reference, and enable you to combine the perspective with the plan." Then trace on foot the outlines of these hills, the boundaries of the ancient city, and make the circuit of the Wall.

In the Wall are specimens of the "uncemented blocks of the Etruscan style, the reticular work of the Republic, the travertine (a hard, white, semi-crystallised limestone) preferred by the first emperors, the alternate tufa and brick employed by their successors, and that poverty of materials, which marks the declining empire."

The Piazza di Spagna and Via Condotti, in the neighbourhood of which visitors usually reside, are near the Corso, the main thoroughfare of modern Rome. It stretches across the city almost to the Capitoline Hill and the Forum, so that the visitor can traverse in a straight line, above a mile long, the most populous part of Rome as it is, until he finds himself in the most desolate part of Rome as it was. Proceeding along the *Sacred Way*, which is bordered with the ruins of ancient edifices, he will in another half-mile reach the Colosseum, at the centre of the Seven Hills of Rome. The most populous part of ancient Rome, as Forsyth says, "is now a landscape." The *Seven Hills* (the Pincian and Vatican not being reckoned) were the Capitol, Aventine, Palatine, Cælian, Esquiline, Viminal, and Quirinal (before mentioned, on page 165).

### THE FORUM.

*Forum Romanum*, at the end of the Corso, between the Capitoline and Palatine Hills, is a space lying north-west and south-east, now called the Roman Forum. The greater part has now been excavated, and many interesting remains have been found, viz., the Comitium, the Pedestal of the Statue of Domitian, Basilica Julia, Temple of the Deified Julius, Atrium Vestæ, &c. Open daily; in summer, closed 12 to 3. This was the centre of life and business in ancient Rome, and was surrounded with temples, palaces, columns, statues, arches, courts of justice, shops, &c., some of which stood here in good condition till the time of the Goths and Vandals, and even to the eleventh century, when they were ruined and burnt, and their remains covered over by the soil, under which they are buried 30 feet deep. In consequence of this, many of the sites and names on this favourite field

of "antiquarian polemics," are doubtful, and remain in dispute among antiquarians; though several may be identified by means of churches which were planted over them. These disputes are pleasantly ridiculed by Lord Broughton. The Mica Aurea has disappeared since the ninth century, but it afforded an opportunity, he says, of quoting Plutarch, Ammianus, and Martial, to show that it might have been a *Greek girl*, or a *bear*, or a *supper house*.

The Forum, five or six centuries before Christ, was a marsh, which was drained into the Cloaca Maxima, or great sewer, running beneath it. The battle of the Romans and the Sabines, after the celebrated Rape of the Sabine Women, is said to have taken place here. In the midst was the pit into which Marcus Curtius leaped with his horse. It was in the Forum that Virginia, on her way to school, was seized by the Decemvir, Appius Claudius, the worst of the wicked ten; and here, near the Shrine of Venus Cloacina, she was stabbed by her father, with a knife snatched from the shambles, when he devoted to the infernal gods the head of Appius.

This event led to the triumph of the good old cause of the Commons, and the re-establishment of the Tribunes. Here state affairs were debated in public, and orators harangued from the Rostra, so called because adorned with the beaks of ships taken in the first naval victory gained by the Romans at Antium. Upon this tribune the head of Cicero was stuck, with his hands, after his assassination, by order of Antony, in mockery of his eloquence. The removal, in 1883, of a road which ran across the Forum brought to light the remains of the *Rostra*. Behind them was the Græcostasis, a platform where the ambassadors took their stand to hear the speeches, or replies, addressed to them. At the two extremities of this curved platform stood the *Umbilicus Romæ* (probably a copy of the sacred Omphalos at Delphi), and the *Militarium Aureum*, a gilt bronze pillar, on which were recorded the names of the gates and their distances from it. Traces of both remain.

Some of the other existing remains:—Arch of Septimius Severus, near the steps of the Capitol. Three columns of the Temple of Vespasian. Eight granite columns of the Temple of Saturn. Part of the Portico of the Dii Consentes, near the Tabularium (Archives), and the path called Clivus Capitolinus. Column of Phocas (54ft.) and other fragments in the middle of the Forum, near the granite fountain and the site of the Basilica Julia (Julius Cæsar). The column was dedicated (A.D. 608) after Phocas, on becoming Emperor, had declared the Pope to be Universal Bishop. Three fine columns of the Temple of Castor and Pollux, the twin brethren, who fought for Rome against the Latin Tribes at the battle of Lake Regillus. Close by are the Podium of the Temple of Vesta, the Atrium Vestæ, or House of the Vestal Virgins, the Regia Numa, and the Temple of Ceres. Excavations are still proceeding. Entrance near S. Maria Liberatrice.

Some of the sites around are the following:—The base of the Tabularium, in the Senators' Palace, on the slope of the Capitol, near Via di Monte Tarpeo. Traces of the cella of the Temple of Concord, near the Church of S. Giuseppe sopra la Carcere, or St. Joseph over the Prison, i.e., the Mamertine Prison, which is below. S. Adriano is on the site of the Curia Julia, corner of Via Bonella. S. Lorenzo in Miranda is on the site of the Temple of Antonine and Faustina, ten columns of which are in the portico. SS. Cosma e Damiano, the round part of which was the Temple of Romulus, son of Maxentius. Three arches, &c., of the *Basilica of Constantine* (good view of the Colosseum), near the Arch of Titus and the remains of the Temple of Venus and Rome.

## ALPHABETICAL LIST OF OTHER REMAINS AQUEDUCTS.

*Aqua Appia*, the oldest, was constructed B.C. 313, by Appius Claudius, from Preneste, and was 8 miles long, under ground. It entered by Porta Capena. The *Antio Vetus* (B.C. 278) was a branch of this, from Tivoli; remains of which exist near Porta Maggiore and Tivoli.

*Aqua Marcia* (B.C. 145), *Aqua Tepula* (B.C. 127), from near Marino, and *Aqua Julia* (by the Agrippa, B.C. 35), joined so as to make a single pile, one over the other. *Aqua Marcia* came from Tivoli and Subiaco, and was increased by Augustus. It was restored by Sixtus V. as *Aqua Felice* (page 170), and runs on 6 miles of peperino arches to the Aventine and Palatine Hills. It is fed by *Aqua Claudia*, *Aqua Alexandrina*, and the *Antio Novus*.

*Aqua Augusta*, or *Alcietina*, made by Augustus, from Lake Bracciano.

*Aqua Virgo* was brought from Tusculum, by M. Agrippa, for his baths (behind the Pantheon), and was restored 1568, as *Aqua Vergine* (page 170).

*Aqua Claudia*, made A.D. 50, feeds the *Aqua Felice*, and branches off to the Temple of Claudius, on the Caelian Hill.

*Antio Novus*, A.D. 50, is another feeder of *Aqua Felice*, or *Aqua Claudia*, which it crossed in one part. Remains of it are seen, 110 feet high.

*Aqua Trajana*, A.D. 111, was incorporated with *Aqua Alsetina*, and forms *Aqua Paola* (page 170), which supplies the Trastevere.

*Aqua Antoniana*, A.D. 213.

*Aqua Alexandrina*, A.D. 230, made by Alexander Severus. It feeds *Aqua Felice*.

*Aqua Jovia*, A.D. 300.

## ATRIUM VESTÆ,

or House of the Vestal Virgins, near the Forum Romanum and the slope of the Palatine. This highly interesting relic of remote antiquity was uncovered in 1868. Amongst other things there were found 13 marble pedestals with inscriptions; 15 busts and heads; 13 statues of Chief Vestals. We are now in the Museo Nazionale, and the ruins of the Palladium.

## ARCHES.

There were about twenty-one of these.

\* *Arch of Constantine* (Arco di Constantino), fronting the Colosseum, across the Via Triumphalis, and built to commemorate his victory over Maxentius, at Ponte Molle. It is formed of three archways, supported by four handsome giallo-antico pillars on each side, ornamented with eight statues and bas-reliefs, which were taken from an earlier arch of Trajan. It was half-buried in the soil, when excavated by Pius VII. This is one of the latest monuments of the Empire and of ancient Rome. In 1523 the heads of the statues were stolen by Lorenzo de' Medici, and are replaced by others by P. Bracci.

\* *Arch of Dolabella*, between the Churches of SS. Giovanni and Paolo, and S. Tommaso in Formis, on the Caelian, is usually called Arco di Dolabella. Built A.D. 10, by Publius Cornelius Dolabella and his brother Consul. It is a single arch of travertine, standing at the entrance to the Castra Pergrina, or depot for foreign cavalry. At the top is an arch of Nero's Aqueduct, and some niches of his Nymphæum (or the Temple of Claudian) are on the side of it.

\* *Arch of Drusus*, on the Via Appia, close to Porta S. Sebastiano. Built by the Senate in honour of Claudius Drusus. It is a single marble arch, supported by composite pillars, and was used by Caracalla as part of the aqueducts to his Baths.

\* *Arch of Gallienus*, near Santa Maria Maggiore, on the site of the Esquiline Gate, in the old wall. Dedicated, A.D. 260, by M. Aurelius Victor, to Gallienus and Salonina. It was a single arch of travertine blocks, adorned with pilasters. Part of a buttress is left close to S. Vito Church, which stands on or near the Mæcellum Livianum, built by the wife of Augustus. Formerly a chain hung from this arch, to which were fastened the keys of the Porta Sasicchia, at Viterbo, taken by the Romans in the thirteenth century.

\* *Arch of Janus Quadrifrons*, in Via S. Giorgio in Velabro, near the church of that name. A square marble block, 73 feet each way, pierced by four arches, forming an open vault below, with twelve niches in each of the piers. It was fortified and half ruined in the civil wars of the mediæval age.

\* *Arch of the Money Changers*, near the Church of S. Giorgio in Velabro, close to the Arch of Janus. Built by the bankers and merchants of the Forum Boarium (or cattle market), in honour of Septimius Severus, his wife Julia, and Caracalla. Geta's name was also mentioned in the inscription, but was afterwards erased by Caracalla. It is a small enriched arch, supported by broad pilasters.

\* *Arch of Septimius Severus*, in the Forum. Built A.D. 207, in honour of Severus and his sons, Caracalla and Geta, after the victories over the Parthians, as mentioned in an inscription; in which may be noticed an allusion by Caracalla (after killing his brother Geta), from "ET. P. SEPTIMIO. L. F. GETÆ. ROB."

CÆSARI," to "P. P. OPTIMIS. FORTISSIMIS. QVE PRINCIPIBUS." It is of marble, highly decorated with sculptures, and having the convenience of arched footways on each side of the centre arch. There are four fluted columns and bas-reliefs of the Roman style of warfare on each face, with carved mouldings and ornaments in the vaults. It is altogether 75 feet high, 82 feet wide, 22 feet thick. The centre arch is 31 feet by 22. It was not entirely disinterred till 1803.

\**Arch of Titus*, under the Palatine, facing the Church of S. Francesca Romana. Built on the Via Sacra, to commemorate the taking of Jerusalem by Titus. Two fine bas-reliefs, illustrative of the victory, remain on the side of the pier under the decorated arch. Here are seen Titus in a car, crowned by Victory, with the golden table, the branched candlesticks, trumpets, silver horns, and other spoils brought from the Temple. The frieze is also full of figures. The inscription, on the side fronting the Colosseum, was put there when Titus was dead, and therefore styled Divus. Remains of the Palace of the Cæsars, and of the Forum of Cupid, are near this arch. It is said no Jew will pass under it. "Titus's arch is so rich that I can hardly think it elegant. The entablature, the impost, the keystones, are all crowded with sculpture, yet meagre in profile; but it is hard to judge the general effect of a mutilated thing."—*Forsyth*.

#### BATHS (Italian—TERME).

*Baths of M. Agrippa*, built about a.c. 25, to the south of the Pantheon, which it is supposed was a vestibule to the baths and gardens, and covered a space 500 feet long by 700 broad. They were entire in the fifth century, and some traces are left at No. 42, Via dei Costari, in the court. They were fed by the Aqua Virgo, also constructed by M. Agrippa.

\**Baths of Caracalla*. In the south-east corner of the city, near Via di Porta S. Sebastiano. Constructed by Caracalla, Heliogabalus, and Alexander Severus, and abandoned when the aqueducts were cut off in the siege by Belisarius, A.D. 537. They were the most splendid in Rome, and with the gardens and outer corridors were one mile in circuit on the ground plan. There were 1,600 separate bathing-places, besides large basins of granite and porphyry. Parts of the portico, stadia, reservoirs, piscinas (where the aqueduct joined), and tepidarium exist, with huge and extensive remains of walls, niches, cornices, &c., of brick and tile; but the marbles, stuccoes, and other ornaments have been removed to the Lateran and private museums. Here the Farnese Hercules and Bull, the Belvedere Torso, and other relics were found; and among the "flowery glades and thickets of blossoming trees" in the ruins Shelley wrote his "Prometheus Unbound." St. George's Hall, at Liverpool, is a reproduction, by Elmes, of Caracalla's Bath, but less than a fourth of the size. Admission, 9 to dusk, 1 lira; Sunday, 10 a.m. gratis.

*Baths of Constantine*, built about A.D. 326, on Monte Cavallo. A few traces are seen at Palazzo Aldobrandini and near the Banca Nazionale. Portions of the brick walls are in the beautiful garden of Palazzo Colonna.

\**Baths of Diocletian*, built about A.D. 302, by Diocletian, on the Viminal. One of the Rotondas is incorporated into the Church of S. Bernardo, and the Cella Calidaria in the middle was converted into the church and convent of Santa Maria degli Angeli, by M. Angelo. Some of the large brick arches are seen in the roof of the church, including the outer porticoes and courts. They made a square of about 1,150 feet each way. The reservoirs and furnace were behind.

*Baths of Nero*, a shapeless ruin, on the site of S. Luigi Church, &c., between the Pantheon and Piazza Madama; built A.D. 65, in the year of the great fire, and supposed to be an extension of the Baths of Agrippa. A half-circular remnant is left in the Albergo, in the Piazza Rondanini.

\**Baths of Titus*, built about A.D. 80, in the gardens of Nero's Golden House, on the Esquiline; and were 400 feet by 600 feet in extent. With these were incorporated the *Baths of Trajan*, begun by Domitian, and finished by Trajan, occupying an area of 1,100 feet by 800 feet. The few remains, east of the Colosseum, belong almost entirely to the building erected by Nero, especially the corridors, which were ornamented with stuccoes and frescoes. One of these is a picture of the interior of the baths, showing the frigidarium, tepidarium, laconicum, balneum, hypocaustum, and other arrangements, as brought to light at Pompell. The mural paintings are injured by the trickling water. Visitors should be careful, the change of temperature being very great.

The remains comprise a semicircular theatre, on the Colosseum side, with parts of circular porches, and places for statues on the north and south sides. Some coloured arabesques and frescoes are still visible in the vaults of a part of Nero's Golden House. Accessible after 9 a.m.; Sunday, 10 a.m.

*Castra Vetera* of the Equites Singulares, the Imperial Horse-Guards, discovered, 1886, in the Via Tasso, built in the reticulated work of Hadrian's time, with 43 inscribed marble pedestals.

*Castrensis Amphitheatre*, near the Porta Maggiore, outside the walls of Servius Tullius. A brick half-oval, built, it is supposed, about the first century, but used by Honorius to construct his new wall, when its arches were filled in. The Corinthian columns of the lower storey are well preserved, close to the Church of Santa Croce.

#### CIRCUSES.

*Circus Agonalis* (for wrestling, &c.)—Only the shape can be traced in the Piazza Navona. A circus was not part of a circle, nor even an oval, but an oblong space, for foot and chariot race but an oblong space, for foot and chariot race but an oblong space, for foot and chariot race rounded at each end. The slope, "æquo carcer" for giving a fair start to the cars, may be traced

\**Circus of Maxentius*, near the Tomb of Romulus and Tomb of Cæcilia Metella, on the Applan Way, two miles from Rome. It was about 1,500 feet long, and 300 feet wide, and is the best preserved of all. At one end are two towers, with the twelve carceres, or starting places, which are arched over; and at the opposite end, in the middle of a semicircle, was the Porta Triumphalis, by which the victor left. The racers made the circuit seven times from right to left; the goal being marked by the conical metæ fixed on the spina, a raised division running nearly along the middle of the circus, adorned with statues, columns, altars, and small temples. The seats were approached by an archway beneath. Frescoes under the vault of the Porta Triumphalis are still traceable.

*Circus, or House of Sallust*, near Porta Salaria, on the Pincian, was destroyed in the capture of the city, by Alaric, A.D. 410. Some remains exist on the site of the Gardens of Sallust. The obelisk which adorned the Spina faces the Church of Trinità de' Monti.

*Circus Flaminius* was on the site of the Mattei Palace. The church of S. Caterina dei Funari occupies its centre.

*Circus of Nero*, on the site of the first Basilica of St. Peter's. Its obelisk faces the modern Basilica.

*Circus Maximus*, in the vineyards under the south side of the Palatine, near Via de' Fenili and the Church of Santa Anastasia, on the Via de' Cerchi. It was the oldest place for races, sham-fights, and similar spectacles under the name of Ludi Circenses. Except a few circular masses of marble work in the walls of some houses in the Via de' Cerchi, only the general shape of this large building can be made out. It was about 1,340 feet by 540 feet, and was two storeys high. It was begun by Tarquinius Priscus, enlarged by Julius Cæsar, restored by Vespasian, after the great fire in Nero's time, and improved by Trajan, and finally by Constantine. At one time it would hold nearly 380,000 persons. There was a decorated spina, or low wall, 12 feet broad and 8 feet high. Two obelisks (metæ) were put up by Augustus and Constantine. The former was 126 feet high; the latter is now called the Lateran Obelisk. Sixtus V. used part of the Circus to build St. Peter's.

\**Cloaca Maxima*, or main sewer of ancient Rome, was a large arched drain, first built by Tarquin the Proud, 2,500 years ago, and kept up by the censors, ædiles, and latterly by curators. It was constructed of large, solid, uncemented blocks of green peperino, 15 feet wide and 3 high (outside), with three arches, one within the other, the innermost being about 14 feet diameter. The best place to see it is near the arch of the Money-changers, at a mill; admission, 25c. A bright clear spring, called *Aqua Argentina*, runs into the *Cloaca*. Rome was and is still a well drained city.

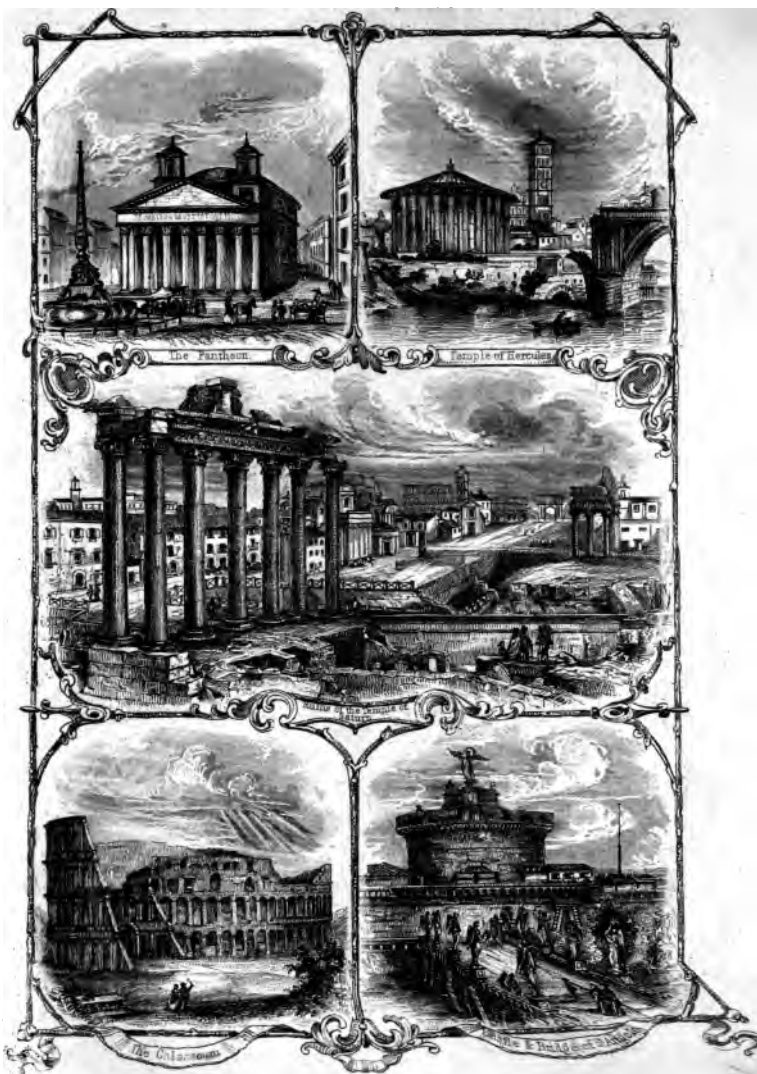
## COLOSSEUM.

"While stands the Coliseum, Rome shall stand;  
When falls the Coliseum, Rome shall fall;  
And when Rome falls, the world!"—Byron.

The *Colosseum*, originally *Flavian Amphitheatrum*, near the Baths of Titus, embraces a space of six acres, on the site of the lake in Nero's Golden House. It was built (A.D. 72-80) in eight years, by Vespasian and other members of the Flavian family, many Jewish prisoners being employed. To a brick pile, begun by Nero as part of his Golden House, Vespasian added stone corridors and an external wall of travertine blocks. The bricks are thin, ten to the foot; 620 feet by 513 feet from wall to wall, and 1,820 feet round. The arena (so called from the sand) was 280 feet by 180 feet. Four principal corridors go round it, between which are staircases and ways to the arena and seats, by means of eighty openings or archways, called *vomitorie*, each 14½ feet outside (except four at the end of the axis, which are a little wider), but diminishing inwards, and dividing the whole mass into as many *cunei*, or wedges. The seats (*gradus*) were in three graduated series of fifty each, sloping from the arena to the upper gallery, with a *præinctus*, or landing, between. The best seats for the Emperor, Prætors, Consuls, Vestal Virgins, &c., were on the *podium*, next the arena, about 12 to 15 feet above it; and the divisions above these were appropriated to the *equestres*, *populi*, *pullati* (or rabble) respectively. The gallery at the top, resting on eighty pillars, was for the women and slaves.

The steps, or seats, were restored by Pius IX., some half-way up to the exterior wall, which, when complete, was 160 feet high. This wall, as seen from the outside, is divided into three storeys, or rows of arches, of equal elevation, followed by a mezzanine, or half-storey, and a fourth storey, surrounded by a deep cornice and entablature, and the gallery at the top. The lowest storey, pierced by eighty doors, is Tuscan, or debased Doric, in style; 2nd—Roman, Ionic; 3rd—Corinthian. The 4th, above the mezzanine, was faced with composite pilasters, without arches, but had windows in every alternate space.

There are holes round the top of the cornice for holding poles upon which to stretch the *canvas* awning, or *velarium*, in hot weather. The Colosseum would hold 100,000 spectators, sitting and standing; as many as 10,000 gladiators fought in the arena at Trajan's triumph; and Titus gave a venetione, or wild beast fight of 5,000, in one day, besides a sea fight, in which 3,000 men exhibited. The arena was partially excavated in 1813; the dens for the beasts were under its floor, or round the edge of the podium. It could be flooded for boats at the naval fights. Excavations now in progress have disclosed that the real base of the Colosseum was 20 feet lower than the platform, where the gladiators fought; and that it was of solid brick-work, on which the remains of walls, columns, pillars, and such-like, are found strewn about.





The Colosseum (incorrectly, but often called the Coliseum, after Byron) was entire down to the eighth century. This name does not occur in any ancient Roman writer, but is first found in the writings of Venerable Bede, and was most likely taken from the colossal statue of Nero. In the fourteenth century it was worked as a quarry for the sake of the stone, and also for the iron and lead used to cramp them together; and, with the materials thus obtained, the palaces of Venezia, Farnese, Barberini, the Cancellaria, the Ripetta Quay, &c., were built. Some attempts have been occasionally made at reparation, and part of the west side was banked up by a great wall, built by Pius VII. The altars and statues which surrounded the interior have long ago perished.

In the year 404, an Eastern monk, named Almachius, or Telomachus, rushed in among the gladiators, and tried to separate them. The prætor, Alypius, ordered them to slay him, which they did. An inscription over the entrance states that the amphitheatre was dedicated to the worship of the Martyrs, in the year of the Jubilee, 1675. Until 1871 all the benches were covered with weeds and grasses, and festooned with creepers and flowers—wallflowers, anemones, roses, ferns, &c. These have been cleared away. A list of 400 plants, peculiar to the place, is given in DEAKIN'S *Flora of the Colosseum*.—(See STORY'S *Roba di Roma*).

From hence, you go through Titus's Arch to the Via Sacra, with the Forum Romanum, in view.

"The enormous Amphitheatre behold!  
Mountainous pile, o'er her capacious void  
Pours the broad thrummed its varied light.  
While from the central floor the seats ascend,  
Round above round, slow widening to the verge;  
A circuit vast and high; nor less had held  
Imperial Rome and her attendant realm.  
When, drunk with power, she reel'd with fierce delight,  
And loped the gloomy caverns, whence out rushed  
Before the innumerable shouting crowd,  
The fiery, madden'd tyrants of the wilds,  
Lions and tigers, wolves and elephants,  
And desperate men more fell."

—DYER'S *Ruins of Rome*.

The only other amphitheatre in Rome was the *Castrense*, see page 211.

### COLUMBARIA.

These were buildings for the reception of urns containing remains of cremated persons, with rows of niches all round. Each of the niches, or pigeon holes (from which the Columbarium gets its name), contained a pair of urns (*ollæ*), with the names of the persons whose ashes they held. On the Appian Way are the very interesting *Columbaria* of the *Officers of Cæsar's Household*, in which are undoubted memorials of Tryphæna and Tryphosa, Onesimus, and Epaphras, mentioned by St. Paul in his Epistles written from Rome. Onesimus may not be the one named by Paul, as he was sent back. See pages 206, 218, and 219.

### COLUMNS.

*Column of Antoninus Pius*, or the Lesser Antonine Column, was discovered in 1709, on Monte

Citorio. It was a single shaft of red granite, on a marble pedestal, in the Forum of Antoninus; and was used by Pius VI. to restore his obelisks. The pedestal is in the Vatican.

\**Column of M. Aurelius Antoninus*, usually called the *Antonine Column*, in the Piazza Colonna, to which it gives name. It was erected in the Forum of Antonine, in honour of the Emperor's victory over the Marcomanni, and other German tribes; the particulars being cut in the spiral bas-reliefs round the shaft. They are inferior in point of design and proportion to those of the Trajan column. Its height is 108 feet, including 13 feet below ground, and exclusive of 27½ feet for the bronze statue of St. Paul on the top, which Sixtus IV. placed there when he raised the column. The diameters of the shaft, at bottom and top, are 13 feet 1 inch and 12 feet 1 inch. It is made of twenty-eight blocks of white marble, and is ascended by a spiral staircase of 190 steps. Palazzo Chigi and Della Porta's fountain are near it.

*Column of Duilius*, of bronze, made of the *rostra* of captured ships. The bases still exist, in front of the Arch of Septimius Severus, in the Forum Romanum.

*Column of Phocas*, was dedicated to the Emperor Phocas, by the Exarch Smaragdus, A.D. 608, in the Forum Romanum. The pedestal, which was part of a fluted Corinthian column of an earlier date, was disinterred in 1813, at the cost of the Duchess of Devonshire, and stands on a flight of steps.

\**Column of Trajan*, near the Church of *Madonna di Loreto*, was erected by him in his Forum, of thirty-three pieces of marble; its total height being 147 feet, the height of the column alone indicates (as an inscription states) the height of that part of the Quirinal Hill which was cut away for the Forum. The bas-reliefs and ornaments of this fine column are in excellent preservation. A staircase, lit by slits inside, leads to the top. Permeso from the Ministry of Public Instruction, near the Pantheon.

Apollodorus, of Damascus, was its architect, A.D. 108-14. It is an enriched Doric column (like the York Pillar, London), surmounted by D. Fontana's statue of St. Peter (1588), which replaces a statue of the emperor. Rubbish 15 feet deep had accumulated round the base; which having been cleared away, has brought to view certain pillars, and the pavement of Trajan's palace, or basilica. The bas-reliefs of the emperor's Dacian victories, and his triumphal procession wind round the shaft in an easy spiral—

"And lead, through various toils, up the rough steep,  
Its hero to the skies."—DYER'S *Ruins of Rome*.

The figures are about 2 feet high at the bottom, and increase gradually towards the summit. They may be followed by walking round it, though the top parts are nearly out of sight. Originally a high gallery was built round three sides, from which it might be seen. Trajan appears about six times. They show the costume of the soldiers.



and tribes; with swords on the right side, a stick on the left shoulder for a wallet, and tight pantaloons to the knee. Archers are defended with plate armour. The Dacians wear loose pantaloons to the ankle, and curved swords. There is a cast of it at South Kensington.

### FORUMS AND BASILICAS.

Basilica and Forum are almost synonymous, but the basilica was the court of justice, usually within the forum. It was divided into three naves, *i.e.*, a central nave and two aisles, by a row of columns on each side, with a tribunal for the judges at the end. This was railed in with cancelli, or lattices, whence we get chancel and chancellor; the one legal and the other ecclesiastical. It became the model for churches, into which the basilicas which remained were afterwards converted. Some of the so called basilicas (*Basilica of Constantine*, see page 210), have a transept, which never existed in the ancient court of justice.

*Forum of Augustus*, north of the Forum Romanum. Part of a massive peperino wall, pierced by an arch, remains; with two fluted Corinthian columns of the Temple of Mars Ultor.

*Forum Transitorium*, leading to the principal place or Forum Romanum. It contains two columns, remains of a Temple of Minerva, the most picturesque ruin in Rome.

*Forum Populi* is identified by Gell, with the remains round the Temple of Jupiter Latiaris, on Mount Albano. Here fairs were held, and the Roman people celebrated the *Latina FERIA*, or holidays, in April, with their country allies.

*Forum Romanum*. (See FORUM, page 209.)

*Forum of Trajan*. This adjoined the Forum of Augustus. Most of the site of this once magnificent basilica, which had five naves, as constructed by Apollodorus, is now covered with houses, standing 15 or 16 feet above its level. It was surrounded by a palace, gymnasium, library, triumphal arches, porticoes, columns, and gilt statues, which made Cassiodorus, in the sixth century, style it a "perfect miracle." All that is now seen is the *Trajan Column* (see preceding page), and a few granite pillars of the Basilica Ulpia (probably not *in situ*), with some fragments of capitals, entablatures, &c., which were excavated by Sixtus V. (1590), and by Plus VII., in 1812-13, and are ranged around it. They are near the church of Madonna di Loreto.

*Fountain of Egeria* (so-called) in a valley, close to the Via Latina, 2 miles from Porta Appia. It is an unroofed chamber containing eleven niches, the work being partly reticulated; at one end is an old mutilated statue. The spring still runs from it. The walls are covered with maidenhair fern. The Egerian Fountain of Numa is close to the Porta Capena, under the Coelian. Application to be made to Baron Hoffmann, in whose grounds it is.

*Mamertine and Tullian Prisons*, on the Coetiolina, close to the Forum and the Capitolium, enlarged by Servius Tullius, and repaired under Nerva, A.D. 92. That part above ground is made

of large blocks of uncemented tufa, and is 45 feet long, 18 feet high; one of the remains of anterepublican times. A dark hole is shown through which prisoners were dropped to the dungeon below. It is described by Sallust, near the end of the Catilinarian War, "*Est in carcere locus, quod Tullianum appellabatur*," &c. Outside there were steps, called *Scala gemonia*, on which the dead bodies of malefactors, after their execution, were shown to the people. A post is shown to which St. Peter was tied, with his bust and miraculous well; which was there, however, before his time. Sejanus was strangled here, and Jugurtha died of hunger in it. The Church of S. Giuseppe, in the Via di Marforio, is built over it.

*Meta Sudans*, a fountain on the Via Sacra, which served to mark the boundary (*meta*) of four regions of old Rome at their junction, near the Colosseum. As restored by Domitian, it was a cone, at the centre of a brick basin, about 80 feet diameter, covered with marble, part of which remains near the Arch of Constantine.

*Milliarium Aureum*, in the Forum, close to the Arch of Septimius Severus, whence distances were recorded. The distances were measured from the Gates. A circular terminal on a marble base is seen on the left hand, facing the Capitol.

### PALACE OF THE CÆSARS.

(The Palatine Hill.)

The first Palace was begun by Augustus Cæsar, on the Palatine, on the site of the houses of Catiline and Hortensius, and enlarged, probably by Domitian; and the erections on the Palatine were added to by his successors till they covered the plain as far as the Coelian and Esquiline Hills, and the gardens of Mæcenas.

Though injured by the Vandals, they were inhabited by Heraclius, in the seventh century, and were nearly all standing as late as the eleventh century; but till lately the ruins were buried some feet below the soil. Paul III. began the Villa Farnese out of the relics, and left it unfinished as a heritage to the King of Naples. Remains of the foundations and basements of the respective palaces of Augustus, Tiberius, Caligula, and Nero have been uncovered, the ground having been bought by the Italian Government, and systematically excavated.

The marble floors and carvings of the banqueting room, with the Porta Mugonia, a gate of early Rome, have been uncovered; and some of the corridors of Caligula's Theatre exist, towards the Circus Maximus. On the Palatine are parts of Augustus's Palatine Library, and of the Temple of Apollo, built by him after the battle of Actium; close to which are the two small Baths of Livia, in good preservation, with the gilding and painting still visible. From the extent of the ruins, and the descriptions that have come down, these palaces must have been the most magnificent and splendid that ever existed.

The greater part, with the exception of the Palace of Tiberius, has now been excavated. The latter was situated on the western side of the Palatine, and the remains are vast. Part of them was the *Pædagogium*, the school for the "slaves of Cæsar's household." Here the *Graffito*, mentioned on page 207, was found on the walls of the chamber; also drawings of horses and soldiers in the stucco, Greek inscriptions, scraps of Latin, &c.

Mr. Russell Forbes conducts visitors over the Palatine Hill, describing the remains of the Monarchal, Republican, and Imperial periods. No one in Rome is better acquainted with the history of these remarkable ruins. Tickets to be had at 93, Via Babuino, in the City.

### PANTHEON.

\**Pantheon*, in Piazza della Rotonda (imitated at the late Colosseum in Regent's Park), is in good condition, and is one of the most interesting monuments of ancient Rome. The best view is from the Giustiniani Palace. It is of brick, stuccoed over, 188 feet diameter outside, 141½ feet inside, 102 feet high to the cornice, 148 feet to the top of the dome. The sixteen-column Corinthian portico is 103 feet wide and 40 feet deep, on three rows of columns, with eight in the front row. Each column is 39 feet high, and is a granite shaft in a single piece, with a marble base and capital. The interior is 140 feet diameter, making the walls 20 feet thick. It contains eight recesses, now fitted up as altars, containing relics brought from the catacombs by Benedict IV., who dedicated the building to *Santa Maria ad Martyres*; now *S. Maria Rotonda*. Each recess is divided again by columns and pilasters. It is lit by an opening in the top of the dome, 26 feet diameter; the effect being peculiarly striking, and the whole structure remarkable for its simplicity and grandeur. From the marble pavement it is 190 steps to the top. The portico has an inscription ("M. Agrippa, L. F. Cos. tertium. Fecit") on the frieze, ascribing it to Augustus's son-in-law, Agrippa, B.C. 27, whose Baths were behind. It was altered by Septimius Severus A.D. 202, according to another inscription on the architrave. Mr. Fergusson thought that the rotundo, instead of being the oldest part, was a later addition to the portico, near the age of Constantine, but not before that of Hadrian. Later discoveries prove that Hadrian built the whole of what is now extant.

The Pantheon was once adorned with gilding, bronzes, statues of deities and great men; and was turned into a church in 608. It was entire down to 663, when the statues, &c., were removed. Two tasteless bellfries were stuck up over the portico by Urban VIII., but most of the bronze was taken to cast guns for the Castle of S. Angelo, and for the canopy of St. Peter's altar. Formerly the Senator of Rome took an oath to defend (among other things) the *Castle of Crescentinus* (or *S. Angelo*), the *Mint*, and *Santa Maria Rotonda* (the *Pantheon*),

Here are buried *Raphael*, B. Peruzzi, G. da Udine, del Vaga, T. Zuccherro, A. Carracci, and Victor Emmanuel (1878). The bones of Raphael were discovered in 1833, under the altar of *Madonna del Sasso*. Many houses around the buildings have been cleared away; and in 1854 remains of another portico were found on the east side. It is to be isolated by the removal of surrounding buildings; and recent discoveries show that it was intended for the hot-air chamber for Agrippina's Baths. "Externally its effect is very much destroyed by its two parts, the round and rectangular, being so dissimilar in style and so incongruously joined together. The portico especially, in itself the finest which Rome exhibits, is very much injured by being prefixed to a mass which overpowers it and does not harmonise with any of its lines . . . Internally, perhaps, the greatest defect of the building is a want of height in the perpendicular part, which the dome appears to overpower and crush; a mistake aggravated by this lower part being cut up into two storeys, and having an attic placed over the lower order. The first defect may have arisen from the architect wishing to keep the walls in some proportion to the portico. The second is a peculiarity of the age, in which I suppose this temple to have been erected, when two or more storeys seem to have become indispensable requisites of architectural designs."—*Fergusson*.

\**Portico of Octavia*, in the *Pescaria Vecchia*, or Fish Market, where remains of the entrance are seen, part being incorporated with the Church of S. Angelo in *Pescaria*, and four fluted Corinthian columns in one of its two fronts being walled into the houses. Built by Augustus, to shelter the spectators going to the Theatre of Marcellus; and restored by Septimius Severus. The *Venus de' Medici* was found here. Several brick arches and piers are standing. It extended to the Church of *Santa Maria in Campitella*, and was united to the Theatre of Balbus by a fine portico.

*Prætorian Camp*, or *Castra Prætoriana*, to the north-east of Rome, a rectangular space, walled in by *Sejanus*, in the time of Tiberius, for the Imperial Guard, and dismantled by Constantine. Three sides were joined by Honorius to the present wall. A new barrack has been erected on the site, and remains of corridors and sepulchres have been discovered. It was outside the wall, or agger, of *Servius Tullius*.

\**Septesolium*, or *Sette Sale*, near the Baths of Titus, to which they served as piscinæ, or reservoirs, into which the aqueduct flowed. They form a massive brick ruin, of two floors, the upper divided into chambers, or tanks, and the lower buried in the ground. They are nine (not seven) in number.

*Tabularium and Ararium* *Sonettius*, on the site of the Capitol, was built by Q. Lutatius Catulus, to hold the public acts (on brass plates) and treasury. Part is seen in the basement of the palace of the Senator (with an inscription), from which

were steps to the Forum. Treasure was also kept in the Temple of Saturn. Two paths, one called *Clivus Capitolinus*, led to the *Intermontium* behind.

\**Tarpeian Rock*, over which state criminals were thrown, is on the west side of the *Capitoline*, near the German Archaeological Institute and *Via di Monte Tarpeo*. It is a red volcanic cliff, about 80 feet high, and might have been 80 feet before the soil below was raised by the accumulation of rubbish. A path among oleanders and cacti, with a notice, "*qui si vede la Rocca Tarpeia*," leads to the spot. There is a *Via della Rupe Tarpeia* on the north side, near *Ara Cœli Church*.

### TEMPLES.

There are two circular temples—that of *Hercules*, and that of *Vesta*, the latter at *Tivoli*.

*Temple of Antoninus Pius*, or of *Neptune*, in *Piazza di Pietra*, and south of the *Antonine Column*. Eleven battered Corinthian pillars, supporting a marble architrave, remain, walled into the front of the former *Dogana*; and there are some fragments of a vault in the court behind. This is now more properly called the Temple of *Neptune* and the Portico of *Argonauts*, and was built by *Agrippa*. The building is now used as the Exchange.

\**Temple of Antoninus and Faustina*, in the Forum, was dedicated by the Senate to the Emperor and his wife. The Corinthian portico, on ten columns of *epicolino marble*, remains; with the inscription "*Divo Antonino*" above "*Divæ Faustinae*," and ornaments in the frieze. There was an ascent to it of twenty-one steps above the *Via Sacra*. The Church of *S. Lorenzo in Miranda* occupies the site of the *peperino cella*, of which two sides and a marble entablature are left. It measured about 72 feet by 120 feet.

*Temple of Bacchus*, or, more probably, a Roman tomb, now part of the Church of *S. Urbano*. A four-column Corinthian portico, and a stucco frieze inside remain.

*Temple of Castor and Pollux*, in the Forum. Three finely proportioned Corinthian Columns, about 80 feet high, of fluted marble, with an entablature and travertine basement remain. It has been styled the *Comitium* (where the people assembled), and *Græcostasis* (where ambassadors were stationed), and other incorrect names.

*Temple of Ceres and Proserpine*, opposite the Temple of *Hercules* (*Santa Maria del Sole*), near the Tiber. Eight fluted marble Corinthian columns, and great masses of travertine, are incorporated in the Church of *Santa Maria in Cosmedin*, or *Bocca della Verità*. Some think this is the Temple of *Fortuna*, originally built by *Servius*, but the identification is doubtful in both cases.

*Temple of Cæsar*, in the Forum, facing the *Capitol*. Large fragments of the basements have been uncovered.

*Temple of Concord* (*Tempio della Concordia*), in the Forum, was converted into the Church of

*St. Sergius* in the eighth century, and burnt in the sixteenth century. Only the substructure of the cella remains, which had a pavement of *giallo antico*.

*Temple of Hercules*, see next page.

\**Temple of Herodes Atticus*, one mile from Rome, in the valley of *Egeria*, near the *Almone Brook*. An elegant little structure, with some carved pilasters on one side, and niched columns on the other. The appellation is probably incorrect. "So fresh are its red and yellow bricks, that the thing seems to have been ruined in its youth; so close their adhesion, that each of the puny pilasters appears one piece, and the cornice is sculptured like the finest marble."—*Forsyth*.

\**Temple of Fortuna Virilis*, on the Tiber, on the site of one built by *Servius Tullius*, is one of the few remaining antiquities of the Republic, forming part of the Armenian Church of *Santa Maria Egiziaca*. It stands on a high basement, with steps to it, and forms an oblong of travertine and tufa, ornamented with marble stuccoes. The six-columned Ionic portico is walled up, but is otherwise, with its entablature and frieze, in good preservation. The name is of doubtful authenticity.

*Temple of Saturn*, in the Forum, on the slope of the *Capitoline*, was rebuilt when a former one was burnt; according to the inscription, "*S. P. Q. R. incendio consumptum restituit*." Some of the ornaments of the first temple are seen in the frieze. A rich Ionic six-column portico of granite remains, on a base of travertine. This temple stood till the fifteenth century. Close to it was the *Scola Xantha*, or office of the public scribes, built by *A. Fabrius Xanthus*. Between it and the Arch of *Severus*, are the *Umbilicus* at the centre (or *navel*) of Rome, and the pulpit or *Rostrum* (so called from the rostra, or beaks of ships, which decorated it) from which public harangues were made, now uncovered and open to public inspection.

*Temple of Jupiter Stator*, on the Palatine, from *Stator*, the immovable. Near, the *Porta Mugonia* and the few remains of *Roma Quadrata*.

*Temple of Jupiter Victor*, also on the Palatine, dating from B.C. 290. Only the steps and substructure remain.

*Temple of Vespasian*, founded by *Domitian*. It had a six-column Corinthian portico of fluted marble, and was highly ornamented with bronze gates, gilt ceilings, &c.; three columns remain. Part of a word "... estituer" (for "restituerunt") is read on the entablature. A winding path, called *Clivus Capitolinus*, went in front of it to the *Intermontium*. Near this are remains of chambers in which statues of the *Dii Consentes* (or twelve principal deities) were placed.

\**Temple of Minerva Medica* (misnamed) was a domed hall in the *Licinian Gardens*, 80 feet diameter. It is probably the ruin of a *Nymphæum*.

Parts of the walls remain; the dome fell through in 1828. It was circular outside, but ten-sided within, with nine recesses, or niches, for as many statues, of which seven were found in the ruins. One of them originated the name. The tenth side was occupied by the doorway. Mr. Fergusson believes it to be a tomb, of later age than that of Santa Costanza. It is the first building in which buttresses are applied to give strength to the walls; and the dome was ribbed with tiles. Its height is 10 feet more than its diameter, which gives it an advantage over the Pantheon. "Taking it altogether, the building is certainly, both as concerns construction and proportion, by far the most scientific in ancient Rome; and in these respects as far superior to the Pantheon as it is inferior to that temple in size. Indeed there are few inventions of the middle ages that are not attempted here or in the Temple of Peace—but more in this than the latter; so much so indeed that I cannot help believing that it is much more modern than is generally supposed."

\**Temple of Mars Ultor*, at the end of the Via Bonella, which is closed on the north by a wall with an arched gateway. Three columns and a pilaster remain of this well-built structure; close to which is the Torre di Conti, erected, 1203, by the Conti family, and overturned by an earthquake, 1346. The above gateway is called Arco dei Pantani, i.e., of the marshes. In the neighbourhood is a block of the Second Wall.

*Basilica of Constantine* (formerly called the Temple of Peace), facing the Palatine, built by Maxentius on the site of the Horrea Piperatoria, and dedicated by Constantine. Part was afterwards turned into the church. That of Santa Francesca Romana is close to it. It was 300 feet by 220 feet. One of its three naves, divided lengthways into three great arches, remains; with part of an arcade, on the Colosseum side. Ornaments in stucco, niches, and a winding brick staircase, which led to the roof, are visible. From the summit is a fine view of ancient Rome. One of the eight marble columns which supported the semicircular tribune in the middle nave is now in the Piazza di Santa Maria Maggiore; 48 (Roman) feet high and 18 round.

*Temple (or Tomb) of Romulus*,  $\frac{1}{4}$  mile from Porta S. Sebastiano, on Via Appia, a circular-built building, dedicated to his son Romulus, by Maxentius, of whose villa it is a part. It had a portico and dome, and the vaulted ceiling rests on a thick pier. There are niches in the basement for urns.

*Temple of Romulus*, the son of Maxentius, a circular building, in the Forum, which, in A.D. 527, was made a vestibule to the present Church of SS. Cosmo e Damiano (twin brothers, like the founders of Rome) and the Via Crucis Oratory. An Etruscan bronze door (from Perugia) and two porphyry columns were added by Urban VIII. See page 186. *Traces of the Regia, in the Via Sacra, where the Pontifex Maximus had his seat, have been discovered. The Temple*

*Sacra Urbs* was situated at the back of the above-mentioned church.

*Temple of the Sun*, in the Colonna Gardens, on the Quirinal, was of great size, and a conspicuous object from all parts. Parts of an enriched architrave and frieze with other fragments are left. Aurelius was its founder.

*Temple of Venus and Rome*, next to the Church of S. Francesca Romana, facing the Colosseum, was a large structure with two façades, 350 feet by 166 feet; one of the finest in Rome, built by Maxentius, after a fire. Some niches and pieces of granite pillars, and the splendid double colonnade which surrounded it were excavated in 1812. Venus was the supposed mother of Æneas, the ancestor of the founders of Rome.

\**Temple of Hercules*, near the Tiber, in the Forum Boarium, now Piazza Bocca della Verità; restored, it is supposed, by Vespasian. A circular cella, surrounded by nineteen (out of twenty) fluted Corinthian columns of Parian marble, of very slender proportions. It is converted into a church, now called *Santa Maria del Sole*, but formerly S. Stefano delle Carozze. The ancient roof has disappeared, the present one is of wood. It was formerly erroneously styled the Temple of Vesta.

## THEATRES.

*Theatre of Balbus*, near the former Ghetto, was erected in the reign of Augustus, by Cornelius Balbus, and was united by porticoes to the Theatre of Octavia. The soil covering the remains makes a hill, called Monte Cenci. Many statues, &c., have been dug up in this quarter. There are now no remains of any moment.

\**Theatre of Marcellus*, near the Savelli Palace, Piazza Montanara, on the site of the Forum Olitorium. Built by Augustus to the memory of his nephew Marcellus, on the site of the Temple of Filial Piety. The lower part (used for shops) remains; including the Doric and Ionic orders, one over the other, and superior in style to the Colosseum. The upper part is modern. It is the only part of a Roman theatre proper to be found in Rome. In the 11th century it was used as a fortress. It is said to have originally seated 20,000 persons.

*Theatre of Pompey*, in a street near the Campo di Fiore; some remnants only are seen in the basement, and remains built into the Palazzo Pio, or Righetti. Cæsar was killed in the Curia Pompea, or Senate House of Pompey, with its colonnade of 106 pillars, which stood here. The statue of Pompey, at the base of which he fell, is to be seen in the vestibule of the Spada Palace. The apse of the Church of St. Andrea delle Valle is traditionally supposed to be exactly over the place where Cæsar was stabbed.

*Castreian Amphitheatre.* (See page 211.)

## TOMBS AND MAUSOLEUMS.

Many of these lined the roads outside the Gates. *Mausoleum of Augustus*, near Piazza del Popolo, in Via de Pontefici, was a massive round building

erected by Augustus, in his sixth consulate, to hold his own remains. It afterwards became a fortress, but was dismantled in 1167. The outer wall, seen at the back of Palazzo Valdambri, and the great vaults of the interior, are still left. It is used as an amphitheatre for races, fireworks, &c. Here the body of Rienzi was burnt, 1354, by the Jews, to whom it was handed over for that purpose.

*\*Tomb of Cæcilia Metella*, on the Applan Way, near the Tomb of Romulus, and the ruined palace of the Cæstani family. Dedicated to the wife of the Younger Crassus. A round building, 62 feet high, on a square base 90 feet diameter, made of blocks of travertine, with a decorated frieze, in which are bulls' heads, and a trophy of Victory writing on a shield. It is hence called *Capo di Bove*. It had a dome, or conical roof, and was turned into a fortress in the fourteenth century, when battlements were added. Byron refers to it—

"There is a stern round tower of other days  
Firm as a fortress," &c.

The walls are 35 feet thick, so that it is nearly solid. It stands in a pleasant spot, with views of the Sabine and Alban Hills. "This is the oldest building of Imperial Rome, of an authentic date, and the best specimen of a Roman tomb remaining."—*Ferguson*.

*\*Tomb of Catus Cestius*, near Porta S. Paola. Built in 830 days, "diebus cecxxx." in the reign of Augustus, and repaired 1663. It is a marble *Pyramid* on a travertine base. The vaulted chamber inside is decorated with coloured arabesques, and supported by Doric columns of fluted marble. Key of the vault, at the Protestant cemetery.

*\*Tomb of Catus Publicius Bibulus*, in the wall of a house in Via Marforio, at the end of the Corso. A small simple monument of the time of the later republic, in a massive style; consisting of the upper of two storeys (the lower being buried in the soil), with pilasters, ornamented frieze, &c. It stood formerly on the Via Lata, outside the walls of Servius Tullius, near the old Porta Ratumena.

*Tomb of Appia Claudia* (?), now a house, opposite the tomb of Bibulus, in the Via Marforio.

*Tomb of Euryaces, the Baker*, outside the Porta Maggiore, close to the monument of the Claudian Aqueduct, at the junction of Via Labicana and Via Prænestina. It was brought to light when the additions made by Honorius were removed. It forms an irregular square, and has carvings of round stone mortars, and other signs of a baker's business on the face of it: and the inscription, "EST HOC MONIMENTVM MARCEI VERGILEI EURYACIS PISTORIS REDEMPTORIS APPARET."

*Tomb of Sergius Sulp. Galba*, great-grandfather of the Emperor Galba, consul B.C. 206, the founder of the Horren Sulpicia (public granary and store-house) mentioned by Horace. Near Monte Testaccio.

*Atrium of Hadrian*, now *Castello S. Angelo*, built by Hadrian in the gardens of Domitia

for a burial place, when that of Augustus, on the other side of the river, was full. It consisted of 48 pillars, in two circles, covered with a marble dome. It is now a solid circular Tower, 235 feet diameter and 140 feet high, on a square base, 340 feet each way, and 75 feet high. Its statues, in the siege of Rome by the Goths, were hurled down on the heads of the besiegers. One, a Dancing Faun, is now at Florence. It was fortified by Nicholas V. and other popes, with bastions, ramparts, &c., in the modern style. The old doorway, facing Ponte S. Angelo, led by a spiral way to the chambers inside, which has frescoes by P. del Vaga, &c. In one of them, Cardinal Caraffa was strangled, 1561, by order of Paul III. A bronze Angel on the summit replaces the statue of Hadrian, whose head is in the Vatican Museum. *Permeso*, for 6 persons, at the Comando, Via della Pliotta, 24, for a fixed hour, which must be punctually observed.

A very beautiful statue of the youthful Bacchus was discovered in 1834 underneath a staircase. It undoubtedly once stood on the upper part.

*\*Tomb of the Scriptos*, inside Porta S. Sebastiano, in a vineyard, between Via Appia and Via Latina. It seems to have been originally a quarry of tufa rock, in which sepulchres were excavated. The entrance is through a plain arch, which was covered with stucco ornaments, and painted. A sarcophagus here is a model of the original, now in the Vatican. It is that of Scipio Barbatus, conqueror of the Samnites before the first Punic war, and is of peperino stone. In the same *vigna* is the Tomb of the Freedmen of Octavia. In the Codini vineyard are the columbaria of Cnecus Pomponius Hylas, and of Pomponia Vitalina.

*Tomb of Santa Costanza*, built by Constantine, on the Via Nomentana, and turned into a church by Alexander IV. See Church of *Santa Costanza*, page 193. It has double Corinthian columns supporting a dome, with mosaics. A fine porphyry sarcophagus, containing the remains of the Emperor's sister or daughter, Constantia, is now in the Vatican.

*Tomb of Santa Helena*.—See Church of SS. Marcellino e Pietro (among the churches).

*Tombs of the Early Inhabitants*, found (1884) on the Esquiline, about 2,500 years old.

## VILLAS.

In the neighbourhood of the city were situated, in ancient times, numerous finely built and luxurious Villas, remains of which are found in every direction, especially on the Via Appia and Via Flaminia (see further on). A fine sample of these is the

*Villa of Livia*, on the Flaminian Way (eighth mile); has lately been excavated, and a fine dignified statue of Augustus found, 11 feet high, with traces of colour on the drapery; also several busts, &c.

## EXCURSIONS FROM ROME.

The soil of the country near Rome, *Ager Romanus*, or **Campagna**, is volcanic, with a rolling surface. During the period of the empire it was well cultivated, the estates being farmed by slaves. Afterwards, as the prosperity of the capital and population decayed, it became a waste, subject to malaria, which is not incidental to the soil, but to neglected drainage. At present, a narrow belt of cultivation surrounds the city walls; then comes a desert for 10 to 20 miles out; beyond which cultivation reappears. The land is chiefly pasture, with few villages or inhabitants. Some of the farms in the Campagna run to 20,000 acres; and the whole are rented by a corporate body, called the *Mercanti di Campagna*, protected by government. The nearest hills are Monte Albano and Tivoli, 15 to 20 miles distant.

1. **Catacombs.**—The largest are those of *St. Calixtus*, called *Cometerium Callisti*, in a vineyard, near the Church of S. Sebastian and the Via Appia. They were so called when S. Calixtus, (218-13) transported the bodies of the martyrs hither. There are others near S. Agnese and S. Lorenzo-extra-Muros. Those of S. Priscilla are on Via Salaria, and contain the oldest known Madonna (2nd cent.). Nearly 600 catacombs have been discovered. They are called *Arenarie*, from their sandy quality, and were excavated in the soft tufa, at first for building; were sometimes used as secret habitations by early Christians, and generally for burial-places even down to the thirteenth century. In some parts five galleries are to be seen one over the other. Padre Marchi, in his "*Monumenti Primitivi*," estimates the total length at 550 miles, and calculates that 7,000,000 bodies are deposited here.

The subterranean galleries were originally a Pagan institution, the oldest belonging to the first century, A.D. These contain inscriptions to "D. M.," or "Dis Manibus;" and in them are found frescoes as early as the second century. The Christians established burial-places of their own in the third century, during which period they also used them as a place of refuge from persecution. They were also used by the Jews, as shown in the catacombs in the *Vigna Randanini*, opposite St. Sebastian, opened in 1859. A Jewish Cemetery, more recently excavated, is on one level, the symbols being occasionally mixed with heathen symbols. The large number of inscriptions and other memorials collected in the Museum of Sacred Antiquities, in the Vatican (see p. 196) have been illustrated in *Maitland's Catacombs* and Dean Burgon's *Letters from Rome*; but especially in a work by the late Cavaliere di Rossi, in six folio volumes. He examined 11,000 inscriptions, the earliest being A.D. 71. The subterranean ones (about 6,000) are most numerous down to A.D. 375. About 1,250 inscriptions are dated.

From the rough drawings found in these caves, or grottoes, we get the word, "grotesque." Signor Castellani, in *Via di Poli*, has a beautiful collec-

tion of works in gold and gems found in the catacombs and Etruscan tombs.

Many priests and martyrs were buried in a chamber called *Cappella del Pontifici*. In this chamber are slabs (almost always in Greek) to "Anteros, bishop" (A.D. 235); "Fabianus, bishop and martyr" (A.D. 236); "Cornelius, martyr and bishop" (A.D. 250); "Lucius" (A.D. 252); "Eutychianus, bishop" (A.D. 275). The slabs were found 1854. Only two of these are called martyrs, though both Anteros and Lucius are included in the current martyrology. Cornelius was the correspondent of Cyprian. It is very probable that these inscriptions were cut long after the deaths of the persons they commemorate.

On the floor of one catacomb, which was discovered in 1853, is a slab with "A deo datus epia," whom Dean Burgon supposes to be Pope Deodatus (672). "In one of the catacombs, near the Via Salaria, a slab was lately found, to the memory of 'Aurelia Theodosia.....Nat. Ambiana,' who (some bones having been found near it) was pronounced by the Congregation of Relics to be a saint and a martyr; and the relics were transferred, in 1853, to Amiens, her supposed place of birth, with great solemnity. Cardinal Wiseman preaching the sermon. The Emperor and Empress were present at the anniversary of this event, 1854."—*Bishop Wordsworth*.

Those visitors who do not contemplate an exhaustive examination of the catacombs had better visit those of St. Callistus and S. Agnese on the Via Appia, which are open daily. The best book is Mr. S. R. FORBES'S *Roman Catacombs*.

2. **Via Appia.**—The Via Appia and Via Latina, but especially the former, were, according to the Roman custom, lined with tombs and columbaria (so called from the pigeon-hole arrangements), many of which remain, in common with other objects of notice. The tombs are mostly large masses of brick-work, bereft of their marble ornaments; and the entrance to them is at the back, away from the road. The Via Appia was made A.C. 312, by Appius Claudius, the censor, as far as Capua, and afterwards extended to Brundisium. It is formed of solid volcanic blocks, and was a great work for such a period; so well done as to be still almost entire. An excursion along this road passes by or near to the tombs, churches, sites of villas, &c., deserving attention, enumerated next page, most of which are described under their proper heads. In clear weather the sea comes into view across the Campagna.

"Thence to the gates cast round thine eyes, and see  
What conflux issuing forth or entering in;  
Pretors, Proconsuls, to their Provinces  
Hasting, or on return, in robes of state,  
Lictors and rods, the ensigns of their power,  
Legions and cohorts, turns of horse and wings;  
Or embassies from regions far remote  
In various habits, on the Appian Road.

From the Asian kings and Parthians among these,  
From India and the golden Chersonese

From Gallia, Gades, and the British West."—*Mt*

The Tomb of the Scipios is inside the gate of S. Sebastian, formerly called *Porta Appia*. It was not discovered till 1780, when the contents were transferred to the Vatican, and counterfeit inscriptions put here instead. The next objects are three Columbaria, in Vigna Codini. Cross the Almone, or Acquataccio, to the Church of *Domine quo vadis* ("Lord, whither goest thou?"), so called, according to tradition, because St. Peter, when flying from persecution, here met the Saviour and put this question to him. The answer was, "To be crucified again." Upon this, St. Peter, ashamed of himself, returned, and submitted to his persecutors. The round tomb of Priscilla faces the church; and here the Via Ardeatina turns off. Further on, on the Via Appia, in the Vigna Vagnolini to the left, is the largest columbarium yet found. No admission. Near here are the Catacombs of St. Calixtus (mentioned p. 219), beyond which the road again divides into the Via Appia Pignatelli and the Via Appia Antica. Passing the entrance to the Jewish Catacomb (Vigna Randanini) the Church of S. Sebastian is reached, below which are the Catacombs of S. Sebastian, entered from the church. Then follow the Circus of Maxentius (see page 212), Tomb of Romulus, Tomb of Cæcilia Metella (see p. 218), and the ruined Cætan Palace, called *Cape of Iove*, from the bull's head carved on it. At the fourth mile is the *Ædicula*, or Tomb, of Seneca, near the site of his villa. At the fifth mile are three tumuli, called the Tombs of the Horatii and Curiatii; and the large circular Tomb of Cotta, called *Casale Rotondo*, with a house and olive garden on its summit. Near this is the Tomb of Perseus. At the eighth mile are broken columns of the Temple of Hercules; and at the ninth, the Villa and Tomb of Gallienus, near *Tres Tabernæ*, or Three Taverns; see Acta, ch. xxviii., v. 15. A church dedicated (A.D. 390-5) to *Sia. Petronilla*, a convert of St. Peter's, has been lately opened up in the Campagna, between Via Appia and Via Ardeatina. A path diverging from the Church of *Domine quo Vadis* (above) will lead, to the left, to the so-called Temple of the Deus Rediculus and eventually to the so-called Grotto of Egeria.

**3. To Frascati, Tusculum, and Albano**, by the Naples railway. Frascati (next page), the nearest station to Tusculum (next page) is 15 miles from Rome, *via* the branch from **Ciampino**. **Albano (Stat.)** is  $3\frac{1}{2}$  miles by branch line from Cecchina (page 227), or, by direct rail from Rome, 18 $\frac{1}{2}$  miles, passing through Marino (below) then round the lake to Castel Gandolfo (below) and Albano, on the west side of the *Alban Hills*, a volcanic group, the most elevated of which are the Alban Mount (or Monte Cavo), 3,000 feet, and Monte Porzio, near Tusculum, 2,000 feet high. *This group encloses the Alban Lake and Lake Nemi, and is traversed by the Via Latina, which leaves the Tusculan Hills to the north of it. The ancient city of Alba, or Alba Longa, was on the west side of the lake, but*

**Albano**, which has succeeded to its name, is on the west side, in a healthy and picturesque spot, among fine trees and walks, which have made it delightfully attractive to the Romans in the hot season. It is a bishop's see (population, 6,500), and was mentioned as such in the fifth century. It partly occupies the site of Pompey's Villa, and came into possession of the Popes in 1697. It possesses, among other seats of the Roman nobility, the Barberini and Doria Palaces. Albano is a capital centre for excursions; good lodgings, for a small rent, may be hired, with beautiful prospects. In the Doria Gardens are traces of the Villas of Pompey and Domitian, with remains of Baths, and of Domitian's Amphitheatre, near the Church of S. Paolo. The Capuchin Convent commands a splendid prospect of the Campagna and Rome. A fine modern viaduct on three rows of arches, begun in 1846, crosses the valley towards Aricia (see next page), at a height of nearly 200 feet. It is 1,000 feet long, and built of peperino. Outside the gate is the so-called Tomb of Pompey. Near the town is *Boville*, the original seat of the great Julian family, before they, with other inhabitants of Alba Longa, were transported to the Cælian at Rome. It has a splendid view of the Campagna, Rome, and Apennines.

The *Alban Lake*, or Lago Castello, is a piece of water 920 feet above the sea, and 7 miles round. It was formerly the crater of a volcano, and is said to be nearly 500 feet deep. It is surrounded by hills, gardens, and vineyards for Alban wine. The Romans cut a tunnel, or emissarium, through the rocky side, to carry off the surplus water. This is 6 feet by 4, and runs down to the Tiber, below Rome.

Going round the lake from Albano, towards the north, we pass through some fine shady ilexes, to

**Castel Gandolfo (Stat.)**, the Pope's country seat, overlooking the lake. The palace and church, by Bernini, were added to an old castle of the Gandolfi family.

**Marino (Stat.)**, population, 5,000, 10 miles from Rome (accessible by steam tramway from Porta S. Lorenzo); the site of *Castrimentum*, on a hill, and the seat of a bishop, with a cathedral containing a St. Bartholomew, by Guercino. In the valley below is the Ferentine Wood, where the Latin tribes used to hold their meetings.

**GROTTA FERRATA** (population, 600), two miles from Marino, near the Via Latina, has a Greek convent of Basilian monks. In the library are some Greek MSS. The church has an altar-piece by An. Carracci, and some frescoes by Domenichino, who took refuge here from the threats of *Salvator Rosa*; one of them contains portraits of Guido, Guercino, and himself. A great festa is held here, 25th March.

Farther on, on the east side of the lake, near Palazzolo, is the site of

*Alba Longa*, a Latin city, older than Rome, which afterwards subdued it and removed the inhabitants to the Cælian Hill, on the Tiber. Another Alba

then sprung up, of which there are many solid traces dispersed around. A road winds up from this to the little town of **ROCCA DI PAPA** (population, 2,000), and a plain called the **Campo di Annibale**; thence through chestnut woods to

**Monte Cavo**, or the Alban Mount, 3,000 feet above the sea, once crowned by the Temple of Jupiter Latiaris, now by a Convent of the Passionists, built by Cardinal York, the last Stuart. In this temple, the Latin tribes offered yearly sacrifice, and the Roman armies marched up to it in long procession after a triumph, by the Via Triumphalis, of which there are traces. The view takes in the whole Campagna, bounded by the Sabine Hills, Monte Soracte, Monte Cimino, &c., on one side, and the sea coast on the other, from Civita Vecchia to Naples.

Under the south side of the mount is

**NEMI** (population, 900), near *Lake Nemi*, the ancient *Lacus Nemorensis*, another crater, about 2 miles from the Alban lake, but about 100 feet higher, and surrounded by woody hills. Its waters, 3 miles in circuit, are supplied partly by the Fountain of Egeria, close to a Temple of Diana, of which remains have been discovered. Its priest was a fugitive from justice, who could find protection here only by killing his predecessor.

"Those trees in whose dim shadow

The ghastly priest doth reign;

The priest who slew the slayer,

And shall himself be slain."—*Macaulay*.

It is surrounded by groves of oaks, ilexes, and chestnuts, in which is an old seat of the Rospigliosi family, built by the Colonnas. On the west side of the lake, near the Via Appia, is

**GENZANO** (population, 4,700), with the Cesarini Palace, and a Capuchin Convent, both overlooking the lake. Here are alleys of elms and ilexes. An *inforata*, or flower festival, is occasionally held in May. Monte Gennaro is 4,165 feet high.

**ARICCIA** (population, 1,300), the ancient *Aricia*, the first stage out of Rome, in Horace's journey, where he found but scant cheer, "hospitio modico." It was an old Latin city at the bottom of the hill, the top of which is now covered by a church, and the Chigi Palace, built by Bernini. The solid stones of the Appian Way may be seen here to advantage. The next place is Albano (page 220), which completes the circuit of the lake.

**Frascati (Stat.)**, population, 7,050, another agreeable summer retreat of the Romans, on the side of the Tusculum Hill, among groves of olives and vineyards, by rail from Rome in  $\frac{1}{2}$  hour. When old Tusculum was destroyed in 1191, a new town sprung up near it; which, having been at first built of boughs of trees, or *frache*, acquired the name of Frascati. It is a bishop's see, and chiefly remarkable for its villas: as *Villa Aldobrandini*, a large building, by della Porta, with frescoes and gardens; *Villa Bracciano*, and its *frescoes*, by *Domenichino*; *Villa Conti*; *Villa Ludovisi*; *Villa Falconieri*, built 1548, with a

celling by C. Maratta; *Villa Ruffinella*, or *Tusculana*, believed to occupy the site of Cicero's Tusculan Villa, once belonging to Prince Lucien Bonaparte, then to Victor Emmanuel; and *Villa Mondragone*, a large unfinished seat of the Borgheze family. On the top of the hill, behind, was the ancient Latin city of **Tusculum**, the birth-place of Cato the Elder; which several Popes made a summer residence down to 1191. Remains exist of strong walls, a citadel, and amphitheatre, known as the *Scuola di Cicero*. The three last Stuarts lived here, Cardinal York (or "Henry IX.," so called) and his father and brother. Charles Stuart died here, 1780.

Behind this volcanic hill is another, crowned by a Camaldoli Convent, and a third peak, Monte Porzio, about 2,000 feet high. They overlook the valley towards the Alban Lake, which is traversed by the Via Latina. On the opposite side of the hills, two miles north of Monte Porzio, is the *Laghetto*, the site of *Lake Regillus*, famous for the victory of the Romans, assisted by the Twin Brethren, over the Latin Tribes. About 154 miles east is **PALESTRINA**, the ancient *Præneste*, having remains of old walls and a Temple of Fortune, close to the Barberini Palace, which contains a celebrated *Mosaic*, discovered in 1662.

TO TIVOLI, **VILLA ADRIANA**, &c., an excursion 18 to 20 miles north-east of Rome, up the Anio. A Steam Tramway runs three times a day. Mr. Forbes's excursion every Thursday. The carriage road follows the Via Tiburtina, from Porta S. Lorenzo, leaving the Church of S. Lorenzo and *Acqua Felice* on the right. Cross the Anio by Ponte Mammolo, a bridge so called from Alex. Severus's mother, Mamea, who repaired it. The *Mons Sacer*, to which the tribes retired, and were persuaded to return by Menenius Agrippa, is on the left. Some miles after crossing a branch of the Anio, we come to Castel Arcione; then to **Bagni (Stat.)**, the *Aque Albule* sulphur springs; and to Ponte Lucano, on the Anio, where we leave the deserted Campagna for the hills, near the Tomb of the Plantii, a massive round tower inscribed to M. Plantius Silvanus. About two miles to the right is **Villa Adriana** (the steam tramway station is close to this), the site of Hadrian's Palace, now an extensive circle of ruins. This magnificent design embraced an epitome of everything beautiful in nature and art which the founder had seen in the course of his expeditions; and was, altogether, three miles long and one broad. There was a great Lyceum, an Academy, an Egyptian Serapeum, a Vale of Tempes, several Theatres, Temples, Baths, Barracks for his troops, called *Cento Camerelle*, Naumachia, Hippodrome, &c., the sites of which can be pretty well traced. The statuary and marbles found here are dispersed in museums, at Rome and elsewhere. Follow the Via Tiburtina to

**Tivoli (Stat.)**, the ancient *Tibur*, under *Moo* *Catelle*, among olives and vineyards, in the Roman



valley of the "præceps Anio," or Teverone, which here tumbles over the cliffs and forms a series of rapids. It is a bishop's see (population, 8,000), and contains several narrow steep streets, on the site of the old Latin city, not far from the Sabine borders. *Hotels*: Regina; Sibilla. Its healthy situation and fine prospects make it a favourite resort of Scipio Æmilianus, Marius, M. Plancus, Mæcenas, and other eminent Romans. Augustus and Horace came here to visit Mæcenas, and Queen Zenobia spent a pleasant banishment here. It submitted to the Pope in the twelfth century, after some hard fights with the Abbots of Subiaco.

The cathedral was built out of the ruins of the Temple of Hercules, which stood on the site; its cella remains. The Church of the Madonna di Quintillio is near the remains of the Villa of Quintillus Varus, on a hill facing Mæcenas's Villa. Near the Roman gate are remains of an octagon temple, or tomb, called *Tosse*. There is a Roman bridge at Ponte Celio, or *Ponticelli*. The fine old castle was built by Pius II. Massive remains of the Claudian Aqueduct are seen here and there.

The well known fine *Temple of the Sibyl* (called *Sibilla*), or of Vesta, once used as a church, stands on the extreme edge of a cliff opposite the falls, a truly picturesque ruin. It was circular, of the age of Augustus, and is inscribed "L. Gellio L. F." Ten out of its eighteen Corinthian pillars remain. Soane has imitated this architectural relic at the Moorgate-street corner of the Bank of England; and Lord Bristol would have brought the original to England, had not the Roman Government interfered to prevent its removal.

*Mæcenas's* (?) *Villa*'s on the highest ridge here, the rock being pierced by the Via Tiburtina below. It commands a distant view of Rome, and the rocks and falls of the river. The chief remains are a range of tall Doric arcades, now used as an iron work, where the electro-motors are established. The water-power is being utilised for driving dynamo-electric machines for illuminating the town and the city of Rome. *Horace's Villa* is pointed out by the guides as standing opposite to Mæcenas's, near Solfataræ Baths; but this, and also the Villa of Sallust (near St. Antonio's Hermitage), the Villa of Catullus (near the Cascades), the Villa of Cassius, &c., are of doubtful identity.

A path made by General Miollis leads from the Temple of the Sibyl to the grotto, or cave, of Neptune, where there is a fine view of the falling waters. There is another from the Syren's Cave, lower down.

The Anio narrows as it comes near Tivoli, and is divided into numerous cascades (320 feet down) by the rocks which it meets in the course of a couple of miles. The poet Gray in his Letters praises the sight as the "noblest in the world. You have at one view these cascades, intermixed with groves of olives and little woods, the mountains rising behind them, and on the top one, at the extremity of one of the

half circle's horns, is seated the town itself. At the very extremity of that extremity, on the brink of the precipice, stands the Sibyl's Temple. All this on one hand; on the other the open Campagna of Rome. Here and there a little castle on a hill-lock, and the city itself on the very brink of the horizon, indistinctly seen (being 18 miles off), except the dome of St. Peter's." This beautiful spot, which is "all one picture," as Forsyth says, was visited by the Prince of Wales in 1859.

Near Mæcenas's Villa is the *Villa d'Este*, belonging to Cardinal Prince Hohenlöhe by gift from the ex-Duke of Modena; built in 1549, by Cardinal d'Este, with frescoes by Zuccari and Muziano, terraces, parterres, fountains, avenues of pines, &c. It is now a school and not accessible. Gray describes it as a house "being in circumference a quarter of a mile two feet and an inch; the said house containing the following particulars, to wit, a great room; item, another great room; item, a bigger room; item, another room; item, a vast room; item, a sixth of the same; a seventh ditto; an eighth as before; a ninth, as aforesaid; a tenth, see No. 1; then ten more such; besides twenty; besides others, which, not to be too particular, we shall pass over. The said rooms contain nine chairs, two tables, five stools, and a cricket." The view from it is splendid.

The Tivoli quarries yield the hard travertine stone, of which the Colosseum and St. Peter's are built. The pizzatello and pergolese grapes are grown here.

The Anio supplied Rome with water by the Anio Vetus and Novus aqueducts. Following the river, at eight miles above Tivoli, is Vicovaro, the *Vana* of Horace, from which the Digenitia, which falls in here, may be ascended to Rocca Giovanne and Colle del Poetello, near *Horace's Sabine Farm*, which some antiquaries place here at the foot of Monte Gorgnaleto. His "gelidus Aigidus" and "nive candidum Soracte" are in view. To Vicovaro great crowds were brought to see a winking Madonna in July, 1863. Ascending the Anio, we come to SUBIACO, the ancient *Subalqueum*, and the head-quarters of the Benedictine order, at the monasteries of St. Scholastica, in a circle of the Sabine hills. The Pope is titular abbot of the old Abbey of Saro Speco. Here Nero had a villa; and here Claude Lorraine and Poussin painted and acquired their peculiar effects.

Rail from Tivoli to Castel Madama and **Cinetto Romano** (diligence to Subiaco), thence to Solmona and Castellammare-Adriatico (see Route 33).

**To Ostia.**—A visit to this ancient port of Rome, 18 miles distant, takes three or four hours. The road is along the Via Ostiensis, out of Porta S. Paolo, giving a glimpse of the Protestant Cemetery, the pyramid of Caius Cestius, and the Temple of Hercules, at the exit from the gate. The scenery is some of the best along the roads out of Rome. Nothing but the waste Campagna is seen, with an occasional swell of the surface; herds of cattle,

flocks of sheep, with few shrubs or trees, and scarcely any houses. On the right is the muddy and monotonous Tiber. Traces of the pavement of the ancient Via are seen; the road is good.

The modern Ostia, on the south fork of the Tiber's delta, is a bishop's see, founded by Gregory IX. in 830, but is decayed, like its predecessor, having a regular population of scarcely fifty inhabitants. It contains a small cathedral, a bishop's palace, a small castle, built by Sangallo for Sixtus IV., and a few houses. The Osteria is a very humble inn.

About  $\frac{1}{2}$  a mile from it, near Torre Boacciana, is the site of the ancient city of

*Ostium Tiberinum*, the old port of Rome, founded by Ancus Martius; which once had a population of 80,000. For a time it had no regular harbour, but was a mere unprotected anchorage, which Claudius improved by building two moles and a light tower. It is now 2 to 3 miles from the sea, which recedes at the rate of 12 feet a year. From this cause it was choked up in Strabo's time, and by the sixth century it was deserted. Several of its buildings have been broken up for lime. "A view of recent excavations will make amends," says Dean Burgon, "for the thorough journey." It is another Pompeii. Whole streets have been uncovered, and remains of palaces and baths displayed in perfect order, with bases of columns, bits of marble, and other fragments of gates, houses, shops, temples, and theatres.

Extensive and systematic excavations are now being conducted under the superintendence of Prof. Lanciati.

The old deserted Church of S. Ippolito, near this,

is named after the celebrated Hippolytus, one of the first bishops of this see. Opposite it, on the north fork of the delta (or Isola Sacra, as it is called), is **Fiomicino (Stat.)**, near Porto, and the site of Portus Trajani, now choked with sand. Fiomicino is the modern port, now under improvement according to plans of Garibaldi and Prince Torlonia, and accessible by a branch rail from Pontegaleria. It has a pier, church, inn, shops, good bathing, and a *Stabilimento di Bagni*. Cathedral and Torlonia Villa, at Porto.

From Ostia the Via Severiana passes along the coast, southwards, formerly lined with villas, through Castel Fusano, a fine seat of the Chigi family, in a pine forest, with a view of the Mediterranean; and on to Porto d'Anzio, or *Antium*, which furnished the boats of the ships in the Rostra at Rome. It was occupied by H.M.S. Edinburgh in 1811, for the Pope. Here are modern Villas of the Borghese, Corsini, and other families, with remains of old ones built by the Romans, with whom it was a favourite sea-side retreat. Claudius and Nero were born here; and here the Apollo Belvedere was discovered. Anzio may be reached from Rome by rail to Cecchina, thence steam-tramway, with through tickets.

For Veii, and other Etruscan towns, see Route 26, page 143. *CORI* (ancient *Cora*) and *SENI* (ancient *Signtia*), in the Volscian Hills, are old towns, with remains of massive walls. The first is accessible by rail from Rome; diligence, 3 miles, from the station to the town. Segni is a station on a branch line from Velletri; the old city is 2 hours distant (by walking) from the railway station. See continuation of this route on page 227.



SECTION III.  
SOUTH ITALY—SICILY—SARDINIA.

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Rome to Palermo.

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THE ABRUZZI—BASILICATA—CALABRIA—&c.

NAPLES AND ITS ENVIRONS.

VESUVIUS—POMPEII—SORRENTO—PÆSTUM—POZZUOLI,  
THE BAY AND ISLANDS.

PESCARA—FOGGIA—OTRANTO—COSENZA—REGGIO.

PALERMO—MESSINA—SYRACUSE—ETNA—AND THE LIPARI  
ISLANDS.

THE ISLAND OF SARDINIA.



## SECTION III.—SOUTH ITALY.

### ROUTE 32—Continued.

Rome to Naples, by railway, *viâ* Palestrina, Frosinone, Ceprano, Presenzano, Gaianello, Capua, Cancelli, &c.; or *viâ* Velletri, Terracina, Fondi, and Gaëta, and the Coast.

By rail, 154½ miles, four trains daily, in 5¼ to 10 hours. Buffet at Coprano, near the frontier of the former Pontifical States.

The stations are as follow:—

	Miles.		Miles.
Clampino .....	8½	Rocca d'Evandro..	92
[Branch lines to		Mignano .....	96½
Frascati and to		Presenzano .....	101½
Velletri and Terracina.]		Gaianello .....	105½
Palestrina .....	22½	Riardo .....	109½
Valmontone .....	28½	Teano .....	118
Segni .....	33½	Sparanise .....	118
Anagni .....	39	Pignataro .....	121
Sgurgola .....	42	Capua .....	127½
Ferentino .....	48½	Santa Maria .....	130½
Frosinone .....	53½	Caserta .....	134
Ceccano .....	57	[Foggia line to Naples.]	
Pofi Castro .....	62½	Maddaloni .....	137½
Ceprano .....	68½	[To Foggia from Naples.]	
Isoletta .....	70	Cancelli .....	141½
Roccasecca .....	75	Acerri .....	146
Aquino .....	78½	Casalnuovo .....	148½
Cassino .....	85	Naples .....	154½

**Rome.**—The terminus is near the Baths of Diocletian. Leaving the city, the first place is

**Clampino (Stat.)**, where the branch line turns off to Frascati, Tusculum, &c., in the Alban Hills (see page 220). A tram runs to this place, and to Marino beyond. Here and there are seen remains of great aqueducts, and the Tombs of Pompey, Domitian, Arnus, &c. The main line (page 229) takes an easterly direction. The Velletri-Terracina line turns off here to the right. It crosses the *Via Appia*, and winds round the base of the hills to

**Cecchinea-Albano (Stat.)**, tram line to Albano, (see page 220) 3½ miles, near the Alban Lake, Montegiocce, and *Corioli*, from which Coriolanus obtained his famous surname. [Branch line to **Nettuno**, on the coast, 19½ miles, through Porta d' Anzio. Nettuno is the ancient *Antium*; with the beaks of the ships taken at this battle the Rostrum of the Forum was adorned.]

**Civita Lavinia (Stat.)**, near the site of *Lanuvium* (the birth-place of Antoninus Pius) and the *Via Appia*, which strikes right across the Pontine Marshes. Good native Roman wine is grown here, worth 4 to 5 lire a bottle. The railway crosses the *Via Appia* once more to

**Velletri (Stat.)**, the site of *Vetula*, an old city of the Volscians, and the birth-place of Augustus, picturesquely seated half-way up Monte Artemesio in the Alban Hills. Its ruined walls were built by Coriolanus. Its first inhabitants were carried to Rome, and are said to be the progenitors of the residents in the Trastevere. Population, 16,000. The Palazzo Lancelotti is the work of M. Lungbi. Near this was found the Velletri Pallas, now in the Louvre. Here the railway, leaving the old route towards the Naples frontier, along the *Appian Way*, strikes inland among the hills. Rail to Segni, page 229.

[The old *Coach Route* on the *Via Appia* is perfectly straight and level, and lined with trees. It passes *Tres Tabernæ*, or *Tres Tabernæ*, where St. Paul met the brethren from Rome; **Cisterna (Stat.)**, and its oak woods; on the left, **Cori (Stat.)**, an old Volscian town with two ancient temples; **Norba (Stat.)**; and **Setia, Sessa (Stat.)**. At Tre Ponti, or *Trepontium* (there is a Roman bridge still), the *Pontine Marshes* begin, and extend to Terracina, 18 leagues; a fertile but watery tract, formerly well drained and peopled, and embracing upwards of twenty villages. Between 1777 and 1781, the work of drainage was resumed by Pius VI.; and ditches were made to the Naviglio Grande Canal, which runs by the side of the road and represents the canal of Augustus, on which Horace embarked on his journey to Brundisium. *Foro Appio (Appii Forum)*, where he took boat, between Treponti and Bocca di Fiume, was then a great place for bargemen and tavern-keepers. Two ancient milestones of the *Via Appia* and a tomb are seen near this; and, to the left, **Priernum**, or **Piperno (Stat.)**, the birth-place of Caninius. Buffaloes, grey oxen, wild geese, &c., are seen among the sweet smelling flowers, canes, and long grass, backed by the Volscian Hills.

“Though the Pontine Marshes are now an unhealthy swamp, the inhabitants of which show the effects of malaria in their faces, yet the scene altogether is much more interesting and even beautiful than we expected to find. The morning was brilliant; the yellow canes contrasted well colour with the deep blue pools of water.”

which hovered birds of various kinds; and the large herds of cattle—fine grey, handsome creatures—standing in picturesque groups near the road, and gazing at us with their soft brown eyes, that form in their mild expression so striking a contrast with their formidable horns; with the little black dots in the distance, which we only know to be buffaloes from their colour and their numbers; all tended to give great life to the plain. The mountains were still more attractive; for their forms vary with every mile of the road, and with their snowy summits and the purple shadows revealing glens and hollows we longed to explore, they not only broke the monotony of the plain but rendered it more striking by contrast."—Miss CARLOW'S *Sketches of Travel*.

Approaching Terracina, the Circean Promontory (Monte Circello) is seen on the right.

The stations from Velletri to Terracina are **Cori, Cisterna, Ninfia, Sermoneta-Norma, Sezza, and Piperno**. See preceding page for most of these.

**Terracina** (population, 7,500), where Horace's canal trip terminated, is on the coast of the Gulf of Gaëta, at a pass between the sea and the precipitous hills, which come down close to the water. It is the ancient *Anzur, Trachna, or Tarracina*; now a picturesque but half-ruined place, containing remains of its old walls and castle; a Cathedral, in a half-Byzantine style, on the site of a Roman temple; Pius VI.'s Villa, and the ruins of Theodorici's Palace, on a height. From this are extensive sea views, of the Gulf of Gaëta and its fortress; of Procida, Ischia, &c., at the corner of Naples Bay; of the Ponza Group; and of Vendotena, the ancient *Pandateria*, the place of exile of Augustus's daughter, Julia, her daughter, Agrippina, and Nero's wife, Octavia. The road follows the Via Appia, through the *Lautula*, or Portella Pass (see below), celebrated in the Samnian wars. Houses and mediæval towers are perched on the rocks, covered with golden wallflowers. The citron, palm, and other marks of the south are seen, but there is a want of trees and grass.

**TORRE DELL' EPISTAFIA**, the last place on the former Papal territory.

**TORREDE' CONFINI, or PORTELLA**, in the province of Terra di Lavoro (where very little labour is required to raise a beautiful crop), or the Garden of Campania Felix. The old Castle of Monticelli stands on the heights. A lake here lines the shore of the ancient Bay of Amyclæ.

**Fondi**, consisting of a long narrow street in the Pass, celebrated for its Cæcubian wine; for its inn, the scene of Washington Irving's story; for its bandits, Fra Diavolo (whose real name was Michele Pezza) and Mammoni; and for the Dominican Convent, in which St. Thomas Aquinas lived. Population, 5,000. In 1584, the beautiful widow of Prosper Colonna, lord of the town, was nearly carried off by the brother of the Turkish corsair, *Barbarossa* (Red Beard), who intended to make a present of her to Soliman II. An inn is called *Vecchia Barbarossa*. Ascend to

IRRI, on a height at the end of the pass, with a picturesque castle. To the right is a round tower, on a square, commonly believed to be *Cicero's Tomb*.

**Formia** (Hotel), lately **Mola di Gaëta** (population, 9,000), the site of *Formiæ*, whose wine Horace compares to Falernian. The Villa Caposele is the site of *Cicero's Villa Formianum*, where he met and conferred with Cæsar before joining Pompey. Here he was assassinated in his sixty-fourth year, by the messengers of Anthony, one of the murderers being a tribune whom Cicero had successfully defended in a trial for his life. In the gardens behind are the Baths of Cicero; and a building called the Tower of Cicero (see above) is believed to be his grave. The bay before it, the *Sinus Formianus*, is a rival to that at Naples for beauty. Vesuvius and the islands are in view. Short line to

**Gaëta** (population, 19,000), a bishop's see, and the *Cajeta* of Æneas, founded by him in memory of his nurse, on the Bay of Gaëta. Since 1440, it has been a strong fortress, the key of this part of Italy, and has undergone several sieges; the latest of which was that of 1860-61, when it was taken from the ex-king of Naples by the Sardinian army and fleet. Francis II. was here shut up from November, 1860, to February, 1861, with 16,000 men, and 800 guns. The tomb of the Constable Bourbon, killed at Rome, 1528, is in the citadel. At the summit of the height is the tomb of L. M. Plancus (the friend of Augustus), called the Torre d'Orlando. This is now included in the fortifications. In the *Duomo* is a P. Veronese, with a standard of Don John of Austria, who fought at Lepanto, and an ancient marble sarcophagus. The palace was the residence of Pius IX., after his flight from Rome in 1849. A chapel is in the mouth of a cleft, said to have been made by the earthquake at the Saviour's death.

This place gave name to Cardinal Cajetan of Henry the VIII.'s time, now represented by the Gaëtani or Caetani, family.

Formia is connected by rail with Sparanise on the main Rome and Naples line (page 231).

From Formia, the line crosses the plain of the Garigliano, marked by remains of an aqueduct and amphitheatre, &c., belonging to *Minturna*, (station *Minturna*), in the marshes of which, at the mouth of the river, Marius hid himself from the pursuit of Sulla, B.C. 89. The *Garigliano*, the sluggish Liris ("taciturnus amnis") of Horace, and the old boundary between Latium and Campania, is crossed by the carriage road over a suspension bridge, replacing that which Bayard defended singly against a great number of Spaniards, at the battle of 1503, when the French were defeated by Gonzalvo da Cordova.

[The Via Appia here hugs the coast on the direct way to Naples; passing Mondragone, and the site of *Sinuessæ* at the mouth of the Volturno, where Horace met his friends Virgil, Plotius, and Varius ("O quæ complexus et gaudia quanta fuerunt").

Not far from here is the *Falerian wine* country; the vineyards of which are still celebrated. The entire district is noted for the good looks of the women.]

The line from Formia to Sparanise passes **Cellese Fasani (Stat.)** to **Sessa Aurunca (stat.)**, a small town on a volcanic height, with an old Cathedral and remains of the ancient city of *Suessa Aurunca*, having between it and the sea Monte Massico (2,657 feet), the wines of which were celebrated by Virgil and Horace.

After this come the stations of **Cascano, Carinola**, and **Maionisi**, and the line then crosses the river Savone, and reaches Sparanise (page 231).

Returning to the main Rome-Naples line, the first stations from **Ciampino**, (page 227) are **Monte Compatri**, **Zagarolo**, and **Palestrina**, the latter at the foot of the Sabine Mountains (page 221). Then

**Valmontone (Stat.)** A small town (population, 2,000) on a volcanic hill, with a palace of the Doria-Pamfili family, built 1662.

**Segni (Stat.)**, near the site of *Signia*, on a hill in the Lepini hills. The town (population, 4,000) has a church which was a Roman temple, and is shut in by Cyclopean walls 4 miles in circuit, with seven gates. At *Carpineto*, about 10 miles up the hills, the present Pope, Leo XIII. (Pecci), was born, in the old house of the Pecci family.

A local line runs off here to Velletri (page 227).

**Anagni**, or *Anagnia*, the ancient capital of the Hernici, and the place where Boniface VIII. was arrested (1803) by the agents of Philip le Bel, of France, whose kingdom the truculent Pope had placed under an interdict, and even offered to the Austrians. Boniface was of the Gaštani family, who were seated here, and, with the Conti and others, formed part of the Twelve Stars, or noble families, of Anagni.

The line passes between Monte Cavo and Monte Caciune to

**Sgurgola (Stat.)**, near the River Sacco.

**Ferentino (Stat.)** Population, 8,000. A bishop's see, near a Hernician town up the hills, *Ferentinum*, on the Via Latina, of which the Cyclopean walls remain, rough and uncemented.

The line descends the Sacco to

**Frosinone (Stat.)**, near a town of 7,600 inhabitants, the site of the Hernician *Frusino*, on the Cossa. It stands on a hill in a cultivated spot, and was the head of a Papal delegation, which extended to the Pontine Marshes and the coast, having a cathedral, castle, &c. Up the Cossa, the following places may be visited:—1. **VEROLI**, a bishop's see, on a high hill. 2. **ALATRI** (population 10,000), a bishop's see, on a steep hill, among the Hernicia Saxa, or Hernician Mountains, having a cathedral in a large open piazza at the summit. It retains its ancient uncemented walls, 3,000 years old, about 2 miles in circuit, built of irregular but well-fitted stones, some 6 to 9 feet long. These walls are 12 feet thick, and 60 feet high in some

parts. The gate of the citadel is in the same Cyclopean style. 3. Further up the hills at **COLLEPARDO** (population, 1,000) is a fine stalactite cave, 200 feet high to the top of its vault.

Following the course of the Sacco we come to

**Ceccano (Stat.)**, and

**Ceprano (Stat.)**, a walled town, at the junction of the Sacco with the Garigliano, or Liris, on the old Neapolitan frontier, where Murat was defeated in 1815. It is about half-way to Naples, and has a buffet. Population, 4,000.

**Past Isoletta (Stat.)** to **Roccasecca (Stat.)**, a town of about 5,000 inhabitants, the birth-place of St. Thomas Aquinas (1224), the Doctor Angelicus, who takes his usual designation from the next town, Aquino. From Roccasecca there is a line through Arce, Arpino, and Sora to Avezzano (see Route 33) the latter portion of which is now approaching completion.

**Arce** (population, 4,184), is the ancient *Arx*, where Cicero's brother, Quintus, who was married to the sister of his friend Atticus, had a seat. **Arpino**, anciently *Arpinum*, the birth-place of Cicero and Marius; also of G. Cesari, the painter, usually called the Cavaliere d'Arpino. Population, 13,000. It is a bishop's see, and stands among finely wooded scenery, on a double topped hill, near the junction of Febreno with the main stream. On the highest point are remains of the old Volscian town, called *Cività Vecchia*, including parts of uncemented walls, streets, and sewers, and a kind of triangular arch, called the *Porta dell' Arce*, made of overlapping stones; besides fragments of inscriptions and statues.

The Church of *Santa Maria di Cività* is on the site of the Temple of Mercury, the Woolbearer. In the public square is a modern Town Hall, with busts of Cicero and Marius, whose houses are actually pointed out by the citizens. There is a Collegio Tulliano, named after the orator; and the initials of his full name, Marcus Tullius Cicero, are adopted as the town arms. When Arpino, in 1459, fell under the power of Pius II., the excellent *Æneas Sylvius*, he spared it for the sake of its two distinguished natives. White and coloured marble and iron are found in the hills around. There are several cascades on the Garigliano, the best of which is at the point of junction with the Febreno, where a small island, *Isola di S. Paolo*, is formed, corresponding to the "*Amalthæa*" described by Cicero in his letters. Close to this is a ruined Dominican house, which was built out of the stones of his Villa; and another building on the river, called *Casa Mari*, once a Trappist Convent.

In this neighbourhood one arch of a Roman bridge is left, called *Ponte di Cicerone*, which crossed the river, in a slanting direction.

**Sora**, a bishop's see (population, 13,000), on a hill close to the river, and miles the *Arpinum*, with remains of its ancient walls and a medieval castle. Diligence to Avezzano until completion of the railway.



The road passes

**Capistrello**, in a narrow pass, at the head of the river (population, 2,626). Here the road continues to the north-west, to the Via Valeria; and by that round to Tivoli and Rome; or to Rieti, in Route 31. Here is also the tunnel, 3 miles long, which the Emperor Claudius ran through Monte Salviano, to drain the waters of the *Lacus Fucinus*, or **Lago di Fucino**, on the other side of the mountain. It took 30,000 men eleven years to make the canal. The lake was 11 miles long, by 5 to 6 broad, very shallow, being only 50 feet deep in the middle. It stands about 2,200 feet above sea. When Claudius opened the tunnel he gave a naval combat on the lake, between galleys manned by 19,000 gladiators. The Prætorian Guard lined the shore to prevent their escape, whilst the hills around were covered with spectators. The tunnel at the lake end, near Avezzano, is about 30 feet square, well strengthened with masonry, and ventilated with shafts.

The work of *draining this Lake*, which was formerly attempted by the Cæsars and by Frederick II., was eventually successfully accomplished by Prince Torlonia, the Roman banker; and the whole space of 36,000 acres is converted into a Model Farm for 2,000 to 3,000 labourers. He began the work in 1858, and completed it 1873, at a total cost of above one million sterling. About 30,000 men were employed. It was done by means of a great lock and channel, 4 miles long and 21 yards wide, leading down to the river, 80 feet below. A church and column, dedicated to the Virgin, with 400 cottages, have been erected by the owner, who gets a good return for the large sum expended on the work. Corn crops are raised yielding 30 per cent. profit, and requiring no manure for three years, while the surrounding slopes are covered with vineyards.

**Civita d'Antino**, on a hill, is the site of *Antinum*, with old walls and inscriptions.

**Balsorano** (population, 2,500), in the Roveto Valley, on the upper Garigliano, or Liris, under an old castle and snow-covered mountains. Bears, wolves, and a sort of lynx, called *gatto pardo*, are found in the oak forests about here.

**Avezzano**, on the north-west side of the lake, has a population of 7,500, and a castle of the Barberini family. On the north-east side is **Celano** (population, 6,525, see page 160), and behind are some of the highest mountains of the Abruzzi, 8,000 to 9,000 feet above sea, including **Monte Majella**, 9,170 feet, and **Monte Velino**.]

**Aquinum (Stat.)** The ancient *Aquinum*, on the Via Latina, the birth-place of *Juvenal* and *Pescennius Niger*, and a decayed town (population, 1,544) on a branch of the Garigliano. It was a bishop's see, now united to Pontecorvo, but was ruined in the wars of Frederick II. of Stabia. There are many remains of old buildings, including a Roman *Amphitheatre*, a *Theatre*, a Doric Temple, 190 feet long, the *Voscovato Church* on the site of another temple, and a triumphal arch over the stream. It was famous for a purple dye, called *fucus Aquinum*.

**Pontecorvo**, near this, on the road to Gaëta, was the head of a small detached tract of Papal territory (now swallowed up by the Italian kingdom), which Napoleon converted into a principality for Bernadotte, King of Sweden. Population, 7,800.

**Cassino (Stat.)**—(Inn: Reale)—the ancient *Casinum*, on Via Latina, and the river Rapido, under Monte Cassino and the picturesque ruins of a feudal *Castle*. Population, 10,000. The learned M. T. Varro had a villa here, which was seized by Antony, and of which there are remains. There are some interesting relics of a temple in the Crocifisso Church; the arches of an *Amphitheatre*; a Roman paved road, with marks of carriages on it; besides tombs, inscriptions, &c. Above the town, on a steep hill, ascended by zigzag paths, is the famous

**Monte Cassino Monastery**, the head-quarters of the Benedictine order, founded by St. Benedict, as far back as 528. It is the oldest of the religious orders. The monastery has been several times rebuilt, upon its destruction by the Lombards, Saracens, and others; and the present extensive pile, which looks like a castle or palace full of windows, encloses several courts in a plain but good style, joined by arcades; a fountain, with statues of St. Benedict and his sister, Santa Scolastica; cloisters adorned with statues and ancient pillars from a Temple of Apollo, which stood on the site; and a handsome

\**Church*, rebuilt 1727, over the Saint's restored Cell. It is richly decorated with marbles, mosaics, paintings, and carved work. Over the bronze door are the names of the castles and fiefs, formerly owned by the monastery, when its abbot was a powerful baron, and its revenue nearly £20,000 a-year. It contains a magnificent altar, Giordano's Consecration of the Church, by Alexander II., carved seats in the choir surrounded by fifty pillars, and a fine organ. In the Succorpo Chapel below, are the Saint's Grotto, and the bodies of himself and his sister. In the Refectory is the Miracle of the Loaves, by Bassano.

The old monks were famous for their patronage of literature; and the *Library*, though reduced to 10,000 volumes, contains many editions of the fifteenth century, with MSS. from the sixth century, including Commentaries of Origen, Sermons of Augustine, copies of Homer, Horace, Virgil, Ovid, &c.; a fine collection of Archives from the ninth century; letters of Mabillon, Montfaucon, Muratori, Tiraboschi, &c., who, with Boece and Bracciolini, either visited the library, or corresponded with the librarian; letters of Mahomet V. and Pope Nicholas V. In the Tower are some antiquities, inscriptions, a curious chair of rosso antico, and paintings by Giordano, Spagnoletto, and other artists.

The monastery is now preserved as a national monument, and is an educational establishment. The monks now resident are gentlemen of independent means and cultivated minds. Its history was written by its librarian, Erasmo Gualtero.

About 12 miles north, over Monte Cairo, is *Atina*, an old town of Latium, with some remains of walls.

The railway follows the Capua road, to **Rocca d'Evandro (Stat.)**, **Mignano (Stat.)**, **Presenzano (Stat.)**, and

**Caianiello-Vairano (Stat.)** A line has been constructed from here to Isernia, joining the line of the Rete Adriatico, which is being laid from Campobasso to Solmona.

**Riardo (Stat.)** Population, 1,304.

**Teano (Stat.)** The ancient *Teanum*, on the Savo, where three Roman ways met. Population, 5,000. It has a cathedral, with remains of a feudal castle, and a Roman amphitheatre. It stands under the Rocca Monfina, an extinct volcano, to the north-west.

**Sparanise (Stat.)**, population, 2,769; near CALVI (population, 2,750), the Roman *Cales*, where many remains of antiquity are found. A line has been constructed from here to Gaëta (page 228).

**Pignataro (Stat.)** Population, 3,409.

**Capua (Stat.)**, 27 miles from Naples, to which there are five or six trains daily, and four to Sarno and S. Severino, at the back of Vesuvius and Pompeii. Capua, pop. 16,000 (*Inns*: Centro; Italia), is an archbishop's see, and a fortified town of the eleventh century, on the deep and rapid Volturno, built out of the stones of the ancient city and the smaller town of *Casilinum*, which occupied the present site. Fragments of Roman columns, friezes, inscriptions, &c., are incorporated in the churches and public structures, some of which are visible in the Gothic *Cathedral*, which also contains paintings by Solimona; a mosaic of the Annunciation; statues by Bernini, &c.; a Norman crypt, with a Roman tomb on granite pillars. At Porta Romana is an old statue of the Emperor Frederick II. (1286). The fortifications, built in 1200, were improved by Vauban, and enlarged in 1855. A handsome railway viaduct traverses the river.

Capua is at the foot of a ridge, and flanked on three sides by the *Volturno*, a muddy stream in a narrow valley, difficult to ford, but crossed by a good bridge. The strong fort of Gaëta being behind it, the Bourbons, in 1860, resolved to make a final stand here and along the line of the Volturno, having an army of 40,000 men, including 7,000 cavalry, to oppose Garibaldi, who had 24,000 men, half of them volunteers from the south, who occupied Sant' Angelo, Santa Maria, Maddaleni, Caserta, &c. Sant' Angelo is under the lofty Monte Tifano; Caserta was the head-quarters of Garibaldi.

On the 19th September, Cajazzo was taken by Colonel Turr, and retaken by the Bourbons, with the loss of 100 of Garibaldi's forces, especially among a company of *Adolescenti*—mere boys—not more than fifteen, who were careless of danger, fought like lions, and were soon cut up.

The *Battle of the Volturno* was fought 1st October, Francis II.'s birthday, which, being reckoned auspicious, he, with a force of 30,000, attempted to cut through Garibaldi's army of 11,000. The Neapolitans were commanded by General Retucci, and the king was on the field, with his brothers, Counts Trani and Bari. Being supported by a powerful force of artillery, the attack was partly successful against the left and centre of Garibaldi's line. He himself was nearly shot. Colonel Dunn, the commander of the Sicilian brigade, was wounded; but Sant' Angelo, the key of the line, was successfully held by Medici, and, after a long and arduous day's fight, the Bourbons were finally driven back, with a loss of 8,000. That of Garibaldi was 2,000, but he took nine guns, and the next day 5,000 surrendered themselves prisoners.

The Roman city of *Capua Vetere* was at the next place, 3 miles nearer Naples—

**Santa Maria di Capua (Stat.)**, or SANTA MARIA MAGGIORE. Population, 19,023. It was originally called *Vulturnum*, afterwards changed to Capua, a large and wealthy city, "altera Roma," as Cicero styles it, with a population of 300,000. It stood in a rich plain, part of that Terra di Lavoro, or *Campania Felix*, which was the ruin of Hannibal. Here, after the battle of Cannæ, he spent a delicious winter, when fortune turned against him; hence the saying, "Capuum Annibal Cannas fuisse." Rome punished it for siding with Hannibal, by exterminating the leading inhabitants, and it was finally ruined by the Vandals.

Of the \**Amphitheatre* some arches and subterranean fragments are left. It was about 560 feet by 460 feet, and might have held 40,000 spectators. From this point is a fine prospect of Monte Tifata and Monte Taberno, beyond which is the district of Piedmonte, in the Upper Volturno. Under Tifata are some hot springs, called the *Tre Fisché*, or three whistles, used as baths by the Romans; and near to Santa Maria are several spots once occupied by temples, called Bellona, Giano (Janus), Casella (Cassæ Apolloniæ), Ercolo, &c., the roads to which were lined with tombs. So many sepulchral vases, in the Etruscan style, have been found, often packed in rows, that it is supposed there was a factory for them here. It was the fertile district round Capua, the "ager orbis torrens pulcherrimus," which Cæsar divided among 20,000 poor Roman citizens.

**Caserta (Stat.)**, where the Foggia line to Naples, *viâ Aversa*, comes in (see Maddaloni). Population, 17,260. The seat of the governor of the province of Terra di Lavoro, and a bishop's see, under several heights. It includes Caserta Vecchia, surrounded by massive Norman fortifications, 1,000 years old; and is celebrated for its *Royal Summer Palace*; an immense, but heavy, *Assoluto* pile (case of) of travertine stone, built by Vanvitelli. Here Ferdinand II. died, it was the head-quarters of Garibaldi in 1860. *Inns*: torio; Villa Reale.

The Palace forms a rectangle, 766 feet by 500, and 135 high to the balustrade, enclosing four courts, uniting in a noble centre hall, surrounded by sixty-four columns, and a staircase, which opens to all parts of the palace, and is imitated at Stafford House. Over this hall is a low dome; and there are square pavilions over each corner of the pile. It is in four storeys, with about eighty windows in each, the two lower being rusticated, the two upper faced with rows of Ionic pilasters. There are three gateways in each side. Many parts are cased with rich marbles; especially the Chapel, which contains Bonito's Marriage of the Virgin, and a Presentation by R. Mengs; and the Theatre, resting on sixteen ancient alabaster columns, from the temple of Serapis, at Pozzuoli.

The Gardens, extending towards Monte Tifata, are laid out in the style of Versailles.

**Maddaloni (Stat.)**, where the line to Benevento and Foggia goes off (Route 35). Here are an old church and castle.

**Cancello (Stat.)**, where the branch to Nola and Laura turns off, round the back of Vesuvius. Here is an old castle. There is a road to Arlenzo and Benevento, which goes through Forchi d'Arpaia, the famous *Furca Caudina*, or Caudine Forks, on Via Appia, where the Romans were caught by the Samnites and passed under the yoke.

[The branch line passes

**Nola (Stat.)** A bishop's see and old city (population, 12,964), where Augustus died; with large barracks, &c. In the cathedral are Massacio's bas-reliefs, commemorating the meeting of Robert of Anjou and Andrew of Hungary, in 1333. Here Hannibal had two battles with the Consul Marcellus. Here church bells (*campane*) were invented. It is famous also for the Nolan, or Campanian, pottery found here, resembling the Etruscan.

**Palma (Stat.)**, population, 6,973, five miles from Vesuvius, near remains of a Roman aqueduct.

**Sarno (Stat.)**, population, 16,374, close to an old castle, on the Sarno; 6 or 7 miles from Pompeii, and 10 from Cava.

**Odola (Stat.)** Branch line to Nocera del Pagani on the Naples-Metaponto line, see page 254.

**Castel Sangiorgio (Stat.)**, population, 5,470. Then **Sanseverino (Stat.)**; whence it is continued to **Montoro**, **Solofra**, and **Avellino** (see Route 35).]

A line, opened May, 1885, now runs from Cancello to Torre Annunziata (page 250), joining the latter with Caserta.

From Cancello, towards Naples, the next place is

**Acerra (Stat.)** A bishop's see, the ancient *Acerræ*, on the River Lagni. Population, 14,000. Its Gothic Cathedral has a painting by Solimena.

**Casalnuovo (Stat.)**, Vesuvius on the left.

**Naples Terminus**, at the *Stazione Centrale*. (Route 35.)

## ROUTE 36.

**Rome to Castellammare Adriatico, via Tivoli, Avezzano, Celano, Solmona, Popoli, and Chieti.**

By rail, 149 miles, in 9 to 11 hours. The trains stop at all stations. A morning train runs to Bagni and Tivoli only.

Starting from the central station at Rome, the line follows nearly the same direction as the Tivoli tramway, but keeps to the south of the Teverone, which is not crossed until after passing **Lunghezza (Stat.)**, about 10 miles from Rome. The line then curves to the right to

**Bagni (Stat.)**, 3½ miles from Lunghezza, the station for the sulphur springs of the Roman *Aquæ Albulae*. There is a handsome *stabilimento de' Bagni*, with all conveniences for using the waters.

The line commences to ascend after leaving **Monte Celio (Stat.)**, and the whole of the route to Tivoli is much finer than that by tramway, which follows the carriage road.

**Palombara (Stat.)**, from which Monte Gennaro (over 4,000 feet) may be ascended, which will require nearly 5 hours. Guide required. Through tunnels and over viaducts the line reaches

**Tivoli (Stat.)**, for description of which see pages 221 and 222.

After leaving here the train runs along the Anio past the stations of **S. Paolo de' Cavalieri** and **Castel Madama**, both of which towns lie away on the hills, to **Vicovaro (Stat.)**, in the neighbourhood of which are several remains of ancient Sabine towns. It is associated with the Sabine farm celebrated by Horace. The line hereabouts has frequent tunnels.

**Mandela (Stat.)**, mentioned by Horace.

**Cinet Romano (Stat.)**. From here there is a diligence to **Subiaco** (page 222), the ancient *Sublaquæum*, a small town built upon the grounds of one of Nero's large villas. It is situated about 14 miles up the Teverone, but the rail to Solmona, after passing **Roviano (Stat.)**, leaves the river and turns abruptly northward to

**Arsoli (Stat.)** and **Carsoli (Stat.)**, both built out of the ruins of the *Æquani* city of *Carsoli*. Near Carsoli the line again takes an easterly direction, passes **Colli (Stat.)**, and traverses the long tunnel of Monte Bove (about 5 kilom.) to

**Tagliacozzo (Stat.)**, a small town near the place where the last of the *Hohenstaufens* was defeated, in 1268, by Charles of Anjou. On the north are the highest peaks of the Abruzzi, the nearest of which, **Monte Velino**, is 8,160 feet high.

Past **Souroola (Stat.)**, and over the Salto, near the ruins of an abbey built by Charles of Anjou to commemorate his victory, to **Capelle Magliano (Stat.)**, and

**Avezzano (Stat.)**, 67 miles from Rome, with a population of 7,600, and a tolerable hotel. Castle of the Colonnas, now the property of the Barberini family. Avezzano is situated at the north-west corner of the Lake of Celano, now more usually known by the name of Lago di Fucino, which has been drained by the enterprise of the Torlonia family (page 230). The lake originally covered about 55 square miles. Permission to visit the interesting works on the estate can be obtained gratis on application at the office of Prince Torlonia in Avezzano.

**At Celano (Stat.)**, a town which gave one of its names to the lake above mentioned, on the north side of which it is situated, is a castle of the 15th century. Here was born the reputed author of the "Dies iræ."

The line now rises to **Cerchio (Stat.)**, where there is a tunnel, and passes the stations of Collarmene, Pescina (birthplace of Cardinal Mazarin), and Carrito Ortona, to the succession of tunnels by which it pierces the central ridge of the Abruzzi.

After **Goriano Siculi (Stat.)**, there is a view of the valley in which Solmona lies, with the huge Monte Majella (9,170 feet) rising behind. The line now descends to **Prezza (Stat.)**, **Anversa (Stat.)**, and crosses the Sagittario by a viaduct to **Bugnara (Stat.)**, and

**Solmona (Stat.)**, population, 18,000. The town, lying in a fine mountain valley, on the Sagittario, near the ancient *Sulmo*, the birth-place of *Ovid*, who styles it "aquosus" and "gelidus," and says it was founded by *Solymus*, a companion of *Eneas*. His statue is at the grammar-school. Popes Celestine V. and Innocent VII. were also natives of this place, which is a bishop's see, walled round, and belongs to the Borghese family. The Cathedral is a handsome building. The Palazzo del Comune is in the Gothic style. At La Badia Church is the Tomb of Cadora, a leader of mercenaries in the fifteenth century. Excellent sweetmeats, and rather strong wines are made here. Near the town is the fine Celestine Monastery of S. Spirito di Morone, with remains of a Temple of Jupiter, on the site of the old Roman city.

Among the heights in the neighbourhood are Monte Majella and Monte Prata, to the east; and the *Montes Imæus* ridge to the west, overlooking Lake Celano.

From Solmona a line runs in a north-westerly direction, past Fagnano-Campagno, to Aquila and Terni, 102½ miles, for which see Route 31.

Solmona is being connected with Calanello, thence to Naples (page 231) by a new line passing by Isernia.

[The line is now opened from **Rocca Ravindola** (10 miles) to the south of Isernia. At present there is a diligence from Solmona to Rocca Ravindola. The road passes through

**Pettorano** (population, 4,190), which has a good prospect of the fine valley of Solmona behind; and to

**Rocca Valle Oscura** (population, 1,179), so called from being at the bottom of a deep ravine, at the head of the Sagittario. The watershed between this and Roccaraso forms the Cinquemiglia plain, on the top of the Monte Prata ridge, between this river and the Sangro, a cold and desolate spot, often covered with snow till May, and 4,000 feet high. Descend to

**Roccaraso**, so called from the jagged rocks it stands among; and to

**Castel di Sangro** (population, 5,118), on the Sangro, surrounded by picturesque mountains and forests. (Further up the river, to the west, is *Alfidena*, or *Aufidena*, on the Via Numicia; and to the east, 15 miles, is the modern town of *Agnone*, among iron and copper works). From this the road ascends to

**Rionera**, and then over another ridge of the Apennines, down to

**Isernia**, where a reaction took place in favour of the Bourbons in 1860, and 400 Garibaldians were massacred. One volunteer was burnt in the square, and others were shockingly mutilated by the women. Here the Piedmontese army under Cialdini defeated the Bourbon General, Scotti, with the loss of 800 prisoners. Isernia is the ancient *Æsernia*, on the Numician Way, near the Voltumo, which, like Solmona and other places about, has often been visited by earthquakes. It is a bishop's see, in the province of Molise, or Sannio, with a cathedral, &c. Among the antiquities are parts of Roman walls and an aqueduct.

From Isernia, through hills and then along the valley of the Voltumo, the ancient *Voltumnus*, to **Rocca Ravindola (Stat.)**. From here the first station is

**Venafro** (population, 4,169), the *Venafrum* of Horace, who praises the "*Venafrum olivæ*," which are as good and abundant as ever. Many inscriptions, coins, &c., have been found here, but the only remnant of antiquity is a piece of an amphitheatre outside the walls. It is in the province of Terra di Lavoro, and was a bishop's see, now annexed to Isernia. It has a Cathedral, six churches, hospital, &c. Here the Bourbons were defeated by Cialdini, in his march through the Abruzzi from Ancona, in 1860.

The other stations to **Calanello**, on the Rome-Naples line, are Sesto Campano, Sesto Caprati, and Presenzano, which latter is also a station on the Naples line.]

Returning to Solmona, the first station towards Castellammare Adriatico is Pratola Peligna. Then

**Pentima (Stat.)**, pop. 2,416, on the site of *Corfinium*, an old town of the Poligni, which led the Italian Confederation against Rome in the Social War. Museum of Antiquities; key to be had at Solmona.

**Popoli (Stat.)**, at the junction of the road from Aquila (Route 31), to which a railway is open. It is 15 miles to Celano and Pescina, on Lake Celano. Popoli (population, 7,070) was a long time under the Contelmi family.

Just before reaching this place the Aterno and the Gizio unite to form the Pescara, which the line now follows tolerably closely until it reaches the coast. Past the stations of **Bussil**, **Torre de' Passeri**, **St. Valentino**, and **Alanno**, to

**Chieti (Stat.)**, or **TRI**, the old *Teate Marrucinorum*, or capital of the Marrucini, now the chief town of Abruzzi Ultra, and an archbishop's see. It was sacked by Pepin, and rebuilt by the Normans. Some fragments of old Roman buildings and inscriptions are seen here. Population, 22,432. It is a pleasant, well-built town, in a fine situation, on a hill, with a cathedral, and four or five churches; lyceum, or college; theatre, &c. It has manufactory of silks and woollens, with a trade in wine, oil, and other products. It gives name to the *Theatine* order of monks, founded, 1524, by Archbishop Carafa (Paul IV.), who profess to live on accidental alms, bestowed without being asked for. It is the birth-place of Asinius Pollio, the orator and poet; and of T. and G. Nicolini, the historians. Solaro, called Zingaro (the gipsy), of the Neapolitan school, is also claimed as a native. Fine promenade round the town. Fine views of the Majella range of mountains.

A road to the north leads to **PIANELLA** and **PENNE**, or **CITTA DI PENNE**, the ancient *Pinna*, a town of 11,325 population, on a hill.

From Chieti, along the valley to Pescara (8 miles) and **Castellammare Adriatico** ( $\frac{1}{2}$  mile), on the line between Ancona and Brindisi (see page 159).

## ROUTE 34.

**Pescara to Termoli, Foggia, and Manfredonia.**

(Continuation of Route 30.)

By rail (part of the Brindisi line) to Foggia, opened in 1862. The principal stations are—

Miles.	Miles.
Francavilla .....	5
Ortona .....	12 $\frac{1}{2}$
S. Vito Lanciano ...	17
Fossacesia .....	23
Vasto .....	38 $\frac{1}{2}$
Termoli .....	55
Campomarino .....	59 $\frac{1}{2}$
Ripalta .....	72 $\frac{1}{2}$
S. Severo .....	91
Foggia .....	109 $\frac{1}{2}$
[Branches to Naples	
Lavello]	
Manfredonia .....	22 $\frac{1}{2}$

**Pescara (Stat.)**, about half-way from Ancona to Foggia. From Castellammare (2 miles distant) a line runs across the Peninsula to Rome, *via Solmona* (Route 31). Pescara stands at the mouth of the Pescara River, which comes down from Aquila, in the Abruzzi, between Monte Corno and Monte Vellino, and here divides the provinces of Teramo (or Abruzzi Ultra I.) and Chieti (or Abruzzi Ultra). Pescara is a small fortified town (population, 5,000), which gave birth to *Sforza da Cotignola*, a celebrated mercenary leader. It is in the province of Abruzzo Citioriore.

**Francavilla (Stat.)**, population, 1,887, near the old Sabine boundary, and three or four tunnels.

**Ortona (Stat.)**, or *Ortona a Mare*, an ancient town of 11,363 population, at the mouth of the *Folturno*, up which, towards Monte Erminio, lies

**Lanciano**, 6 miles from

**S. Vito Lanciano (Stat.)**, a town (population, 16,662), in a fertile spot, on three hills, two of which are joined by a bridge, called Diocletian's Bridge.

**Fossacesia (Stat.)**, near three tunnels. Past *Torino di Sangro*, so called from the Sangro, which comes down from near Lake Celano, past the town of *ATESSA* (population, 10,729); and the *Asinello*, to

**Vasto (Stat.)**, or *Vasto d'Ammonio*, the ancient *Histonium*, with a population of 11,455. It produces excellent oil. Cross the Trigno, ancient *Trinius*; enter the province of Molise, or Sannio, part of the ancient *Samnium*; and reach

**Termoli (Stat.)**. The Roman *Interamna*; a small town (population, 2,584), with a castle on the heights, overlooking the sea. About 20 miles off are the *Tremiti Islands*, or *Insule Diomedis*, to which Julia, the grand-daughter of Augustus, was banished.

**Campomarino (Stat.)**, at the mouth of the *Biferno*, in Apulia.

A line from Termoli to Benevento ascends this river. It passes **Larino** (population, 5,947), near which is the Albanian colony of *Aruri*; **Campobasso (Stat.)**, a bishop's see, and chief town (population, 15,000) of the province, with an old castle; manufactories of cutlery and fire-arms. It gave the title of Count to a military adventurer, who figures in Scott's "Quentin Durward," and is 15 leagues from Foggia, and 19 from Naples. The line descends hence into the valley of the Tanaro; at **Sepino (Stat.)** are the rather extensive ruins of the ancient city of *Sepinum*. The remaining places on the line are of no particular interest. **Benevento**, 107 miles, see page 262.

**Chienti Serracapriola**, population, 5,390.

**Ripalta (Stat.)**, near the *Fortore*. In the neighbourhood, Robert Guiscard and his Normans defeated the troops of Leo IX., in 1052.

Hereabouts the rail leaves the coast and the mountainous peninsula of Gargano, which forms the spur of the Italian boot, on the left, and strikes inland to

**S. Severo (Stat.)**. A town and bishop's see of 19,756 inhabitants, in the plains of Puglia (Apulia), under the Gargano range. About 10 miles southwest, beyond the *Salsola*, is *LUCERA*, an old town (population, 14,617), on a hill, in a healthy spot, on the site of *Luceria*, a place of note, called "nobilis" by Horace. It has an ancient Gothic Cathedral, once used as a mosque; a college; and, in the neighbourhood is Castel Fiorentino, in which the Emperor Frederic II., of Swabia, died, 1250, in the arms of his natural son, Manfred. *Lucera* was then inhabited by his Saracen subjects. There is a branch rail to *Lucera* from Foggia.

**Foggia (Stat.)**. *Hotel*: Di Milano. For continuation of the line to Brindisi, &c., see Route 38. Foggia is on the rail across from

Naples to Manfredonia: 123 miles from Naples; 1 Foggia to Lucera, by rail, 12½ miles.

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Naples to Manfredonia; 123 miles from Naples; 22½ miles from Manfredonia. Here the rails to Benevento and Naples, and to Rapolla-Lavello, on the Road to Potenza, part off. (See Routes 36 and 37).

Foggia, with a population of 40,000, is a large and thriving town, the capital of the former province of Capitanata, and an archbishop's see, in the plain of Tavoliere, between the Rivers Cesone and Cerraro. It is a regular and well-built place, standing among vineyards, and gardens of olives, mulberries, &c. It is the great market for oil, wine, grain, wool, cattle, and other productions of Apulia, and is especially noted for its capers. It is rather unhealthy in the summer heats. The corn and wool are stored below the principal squares and streets, and extensive vaults, or *fosse*, from which the town takes its name. Water is supplied from artesian wells. There is a large horse fair in May.

Among the buildings are a Gothic Cathedral, half ruined by an earthquake in 1731; several churches; public library, theatre, &c.; chamber of commerce; law courts. In the older part of the town are some remains of a palace of the Emperor Frederick II. Near Foggia are a few traces of *Arpi*, or *Argyrippa*, founded by Diomed.

The province is denominated *Puglia Piana*, or flat Puglia, being part of the old Roman province of Apulia or Daunia. One-half of the modern province consists of the vast monotonous plain of Tavoliere; a space of 1,000,000 acres, without trees, and with few houses, two-thirds of which are devoted to pasture, and the remainder is arable. In early times it was populous and cultivated; but having been devastated in the wars of Sulla and Spartacus, when the drainage was neglected, the people became shepherds, and have remained so, for the most part, ever since. Here, as in Spain, vast flocks are pastured in common on the plains in winter; in the summer heats these migrate to the mountains. Their owners pay a tax to the public treasury, according to the size of their flocks. The wool has always been noted for its quality.

Foggia to Lucera, by rail, 12½ miles.

Foggia to Manfredonia (20 miles) and the Gargano Peninsula. The road is flat and sandy; a rail was opened September, 1885. To the left is the ruined monastery of S. Leonardo, founded 1228, by Frederick II., for the Teutonic Knights; with a church in the Saracenic style.

#### Amendola (stat.).

**Manfredonia (Stat.)**, a town, founded by King Manfred, 1261, on the Gulf of Manfredonia, near the site of *Sipus*, or *Sipontum*, another of Diomed's towns. Remains of a theatre, &c., have been found 20 feet below the surface. The coast is so flat and marshy that the Rivers Candellaro and Cerralo (ancient *Cerbalus*) are embanked for miles near the bay, which is lined with salt lakes. Hannibal passed in this direction towards *Cannæ* (see Route 38).

Manfredonia (population, 9,606) is an archbishop's see, and has a harbour for small vessels, through which the oil, lemons, oranges, capers, gums, &c., from the Gargano district, are exported. It contains a cathedral, churches, and an old castle. Here a Sardinian division, under General de Sonnaz, landed in 1860, and marched across the peninsula to Volturmo, to join the main body of the army which had advanced through the Abruzzi, under Claidini. Behind the town is *Mons Garganus*, or Monte S. Angelo, a ridge of limestone hills, 4,000 to 5,000 feet high, across the Gargano Peninsula; which runs out between Termoli and Manfredonia, east of the Candellaro, and forms the Spur of the Italian Boot. It is a tract about 30 miles long, and 20 broad on the average, well cultivated.

"Aut aquilonibus  
Quercetis Gargani laborant."—*Horace*.

It is the *Japyx* of Virgil. About 6 miles distant, on the hills, is the village of MONTE S. ANGELO (population, 1,200) and its Sanctuary of *St. Michael the Archangel*, a place of great resort for pilgrims on the 8th of May—the Festa. The church has ancient bronze doors. The north side of the promontory is low and marshy.

## ROUTE 85. NAPLES, OR NAPOLI,

A STATION AT THE JUNCTION OF LINES TO ROME, FOGGIA, METAPONTO, ETC.

Population (1891), 536,000.

#### Hotels:

Grand Hotel. First-class establishment, recommended, well situated, and very comfortable. See Advt.

West End Hotel, the largest hotel in Naples, facing Vesuvius and the Bay. See Advt.

Parker's Hotel, late Tramontano, Corso Vittorio Emanuele. Beautifully situated.

Hotel Continental. Well situated, Quai Parthenope (New Embankment). See Advt.

Hotel Royal des Etrangers, new first-class hotel.

Hotel Grand Bretagne.

Hotel Victoria, first-class family house.

Hotel Bristol, first-class hotel.

Hotel de Genève et Central.

Hotel et Pension Postiglione.

De Russie; Metropole; d'Amerique; Washington; de l'Europe; St. Petersburg et Cavour.

Pensions.—Mostly under English people. English

Family Pension, Palazzo Torlonia, 24, Mergell



Best apartments in or near the Corso Vittorio Emanuele, the Corso Principe Amedeo, and the Chiaja.

**Restaurants.**—Gran Caffè; Gambirinus; Staraco; Di Monaco.

**Money.**—In lire and cents, like the French. A piastra (old currency)=5 lr. 10 c.; ducat=4½ lr.; grano=4½ c.

Beccafichi and quails (from Capri) are to be had, with oysters from Lake Fusaro, soles, mushrooms, early vegetables, delicious figs, oranges, strawberries, and other fruits. Among the wines are—Falernian, Posillipo, Lagrima Christi (see that the latter is pure).

**Railway** to Pompeii, Rome, Foggia, Brindisi, &c. (See *Bradshaw's Continental Guide*.)

**Steamers** to Marseilles, Genoa, Leghorn, Civita Vecchia, Messina, Palermo, Port Said, Malta, Gibraltar, London, Liverpool, Glasgow, &c. Agents, Messrs. Holme and Co. (See *Bradshaw's Continental Guide*.)

**Omnibuses** from railway station to any part of the town, with luggage, 1 lira.

**Cabriolets.**—With one horse, per course, 70 c.; by the hour, 1 lr. 50 c.; and 1 lr. 10 c. every following hour; extra by night. Steam and other trams, 15 to 30 c.

**Tram** to Pozzuoli, Torre del Greco, Portici, Calvano, Aversa, &c.

**Boats.**—To the mail-steamers, 1 lira; to the small local steamers, 30c. Row in the harbour, as per tariff. Sailing boats at Sta. Lucia. The boats, fæchini (porters), and cabs, are now better regulated than formerly.

**Post and Telegraph Office.**—Palazzo Gravina, Strada Monte Oliveto; telegraph office always open.

**Theatres.**—San Carlo, very large (Opera). Del Fondo (Opera). Bellini (Drama). Dei Fiorentini (Drama). Teatro Nuovo (Opera Bouffe). San Nazzaro (Drama). Carlino. Fantoccini and Polichinello (Punch), extremely popular. Poll-teama (circus, &c.).

**Resident British Consul and American Consul.**

**Church of England Service** at the handsome new English Church, in Strada S. Pasquale; opened March, 1865, on a site granted by Garibaldi, when Dictator, and confirmed by the King of Italy. The first stone was laid by the Duchess of S. Arpino, an English lady. There are Scottish, Italian, Waldensian, Methodist, German, and French Protestant Churches.

**Bankers.**—Messrs. Turner & Co. and Holme & Co. Also, American, Swiss, and Italian Bankers and Agents.

**Resident English Physicians.**

**Bookseller.**—Furchheim, Piazza del Martiri.

**International Hospital**, founded 1877, supported by voluntary contributions. Of the sailors passing through the port, one-third are English.

**Excursions.**—The ruins of Pæstum may be visited in a day and a quarter, leaving by the railroad for Vietri, then taking a carriage to Salerno, sleeping here, and starting next morning at 4 in a carriage

you reach Amalfi, remain three hours, and return by same carriage to Nocera, in time for the train to Naples. A carriage from Salerno to Pæstum and back costs 25 to 30 lire. Another excursion is by railway to Castellammare (1 hour), and from thence to Sorrento, by carriage, along the side of the bay (1½ hour); one of the most beautiful rides in Italy.

**Vesuvius.**—Return Tickets from Naples to the Crater for the Funicular Railway (page 248), by carriage leaving the office, 52, Piazza del Martiri, at 7 a.m. in summer; 8.30 in winter. The visit to Pompeii may be combined with the one to Vesuvius, but this is very fatiguing.

Naples is noted for its goldsmiths' work, shell boxes, rings, lava and coral articles, and imitation antiques. Extravagant prices are asked from strangers. Keep a supply of small change.

The streets are denominated as follows:—Strada, Vicolo (cross street), Largo and Larghetto (open space), Calata, Salita (narrow street), Gradini, Gradoni (declivities or steps), Rompe (cul de sac), Stretolla (narrow passage). The sewerage and water supply are still defective.

NAPLES, or NAPOLI, once the capital of the Two Sicilies, now part of the kingdom of Italy, is the head of a province, seat of an archbishop, university, &c.; standing on a Bay which is universally praised for the perfection of its scenery and climate. Hence the saying, "Vedi Napoli e poi mori!"—See Naples and then you may die. It is the most lively place in Italy. It derives its origin from the Greek settlement called *Neapolis*, or New Town (as distinguished from a Palæopolis, or Old Town, at Kyme, founded B.C. 1056), otherwise *Parthenope*, close by, which the wealthy Romans (who called the bay Cumæ and Crater) used as a watering-place. After some changes it fell into neglect and obscurity till the thirteenth century, when Charles of Anjou fixed the seat of government here, drained the marshes (paludi) now traversed by the rail, and, in 1283, built Castel Nuovo (or New Castle), near the Mole. The Castel dell'Ovo (or Egg Castle), on the low projecting rock of S. Salvatore, fronting the city, had been built a century earlier. The Toledo, Chiaia, &c. were erected by the Spanish Viceroy between 1552 and 1695. Most of the old buildings date from the fourteenth and fifteenth centuries, several churches being on the sites of ancient temples. The only Roman remains are part of an aqueduct called *Ponti Rossi*; some arches of a theatre in Strada Anticapua; and fragments of a temple in S. Paolo Church.

Naples stands on the north side of its Bay, or Gulf, and, as seen from the sea, is divided into two crescents, or gently sloping amphitheatres, by the high ground of Capodimonte, S. Elmo, &c. That to the west, with the Strada Chiaiamone and Riviera di Chiaia, where foreigners live, stretches 2½ miles to Posillipo; and that to the east, the largest, oldest, and most built upon, stretches past the arsenal, palace, and mole, to Marinella, &c., in the direction of Vesuvius. The principal street, or Toledo (now Via di Roma), runs



TRIESTE



VENICE



NAPLES



northwards from the Palace, passing into the Salita del Museo, which joins the Strada S. Teresa degli Scalzi, the latter ending in Strada Nuova di Capodimonte; the whole forming a thoroughfare 2½ miles long. The old town consists of narrow streets and lanes of large solid houses, six or seven storeys high, swarming with inhabitants; while the new streets, west of the Toledo, up to S. Elmo, &c., are regular and more open. Open spaces have been cleared and planted, and since the great cholera epidemic of 1884, fine new streets have been erected, these, however, have little interest for visitors, who should avoid exposing themselves to the sun, and to changes of heat and cold.

The city is not walled round, though parts of the old walls and ditches made by the Anjou dynasty remain; but there are several gates, or barriers, at which the gabella is collected: viz., Porta del Carmine, near the sea; Porta Nolana, near the railway station, on the Nola Road; Porta Capuana, having some reliefs by B. da Majano, on the east.

The soil is volcanic, formed by eruptions from Vesuvius, and other peaks between the city and Cuma.

After the beautiful Bay and its islands, Vesuvius, 5 miles distant, and 3,880 feet high, with its jets of smoke, is the great centre of attraction at Naples; but the Apennines, from which an outlying branch winds round to Salerno, are always in view on the opposite horizon.

The *Via di Roma*, formerly *Toledo*, erected by the Viceroy, Pedro de Toledo (1554), on the site of the old fortifications, is a wide street, mostly crowded with people, who seem to live always in the open air; many of the men dirty and with bare legs; the women equally dirty, but smartly decked out with coloured kerchiefs, ear-rings, and chains round their necks; and everyone vociferating and gesticulating. The Strada Nuova is another scene of bustle. At Santa Lucia they sell shells and shell fish, oysters, and other *frutti di mare*. "Santa Lucia" stands for Naples in its popular songs.

The new *Galleria di Umberto*, from the Toledo to S. Carlo, and the *Galleria Principe di Napoli*, near the Museo, are very fine. The *Strada di Porto*, near the Castello Nuovo, is a centre of popular life, but rather malodorous. The *Villa Nazionale* should be visited at night, when the cool breeze and the music attract hundreds.

Until lately, crowds of disgusting beggars swarmed the streets, and pursued one with cries of "Qualche cosa, Signor, per l'amore di Dio," or "Moro di fame," putting the thumb and fingers to the mouth and rattling the jaws; and what they get is often spent in a government lottery or gambled away. Natives as well as foreigners always battle about a few scudi. "My landlord (says Mendelssohn) invariably gives me too little for a piastre, and when I tell him of it, coolly fetches the rest. When you give anything to them, they say, 'Niente di più?' (No more?) You may be sure then you gave them too much. If you give just the right fee, they will walk away, and then come and beg for it again."

The Lazzaroni (so named from Lazarus) are the working class just above the beggars, facchini (porters), fishermen, costermongers of every description, who, though they live by their wits in the streets, without troubling their heads about house rent or taxes, are not so destitute, or so distinctly marked from the rest of the community, as they were formerly, or are usually believed to be now. Such a class is to be found in the back streets of most large cities.

Here the *dolce far niente*, "the sweet do-nothing" feeling exists in perfection. "At Naples (says Mendelssohn) I felt languid, disinclined for all that was serious; in fact, lazy. I lounged about the street all day with a morose face, and would have preferred lying on the ground, without the trouble of thinking, or wishing, or doing anything. Then it suddenly occurred to me that the principal classes in Naples live in reality precisely in the same manner; that, consequently, the source of my depression did not spring from myself as I had feared, but from the whole combination of air, climate, &c. The atmosphere is suitable for grantees who rise late, never require to go out on foot, never think (for this is heating), sleep away a couple of hours on a sofa in the afternoon, then eat ice, and drive to the theatre at night, where again they do not find anything to think about, but simply make and receive visits. Again, the climate is equally suitable for a fellow in a shirt, with naked legs and arms, who also has no occasion to move about—beggings for a few *grani* when he has literally nothing left to live on—taking his afternoon's siesta stretched on the ground, or on the quay, or on the stone pavement, where the pedestrians step over him, or shove him aside if he lies right in the middle. He fetches his *frutti di mare* himself out of the sea, sleeps wherever he may chance to find himself at night; in short, he employs every moment in doing exactly what he likes best, just as an animal does. These are the two great classes at Naples. A middle class of trades and working citizens scarcely exists. There are few who like work for the sake of working."

Naples is about 6 miles in circuit, exclusive of its sea face, which is 4½ miles. Water is supplied from the *Acqua di Serino*, new waterworks, the construction of which was completed in 1885. The principal reservoir is situated near the Palazzo Capodi-Monte, on the north of the city. These works took the place of the old *Acqua della Bella*, which came from Vesuvius, and the *Acqua di Carmignano*, constructed in 1529.

At Pizzofalcone, on the Chiaja, behind Castel dell'Ovo, is an acqua solforea or sulphur spring, combined with iron.

Beginning at Mergellina, under the hill of Posilipo, the promenade close to the two curves of the sea side, passes along the Chiaja and the Villa Nazionale, with its Aquarium and Public Gardens, lined with trees and statuary; the Vittoria Reale, Chiatamone and the Sulphur Springs, between Castel dell'Ovo and Pizzofalcone; Hotel Reale

at Santa Lucia; Marine Arsenal and Darsena; Royal Palace and Castel Nuovo; the Great Harbour with its Lighthouse and Moles; the Small Harbour, and the Immacolatella, or Health Office; Strada Nuova, and Castel del Carmine near the railway; Villa del Popolo and Marinella.

From this point the railway follows the east side of the bay, past Portici, Herculaneum, Torre del Greco, Torre dell' Annunziata, and Pompeii, all under Vesuvius. On the south side of the bay, facing Naples, are Castellammare, Sorrento, and its Cape, with Capri outside, due south, 20 miles. On the north side of the bay, but west of Naples and not all visible from it, are Posillipo, Nisida Island, Pozzuoli, Baia, Cuma, Cape Miseno, and the Islands of Procida, Vivara, and Ischia the largest of all, 18 miles distant. The entire circuit of the bay, from Ischia round to Capri, is about 50 miles; Santa Lucia, Bagnoli, and Pozzuoli are capable of being made good bathing places.

Naples has been often described—here is one more description from Count Arrivabene. "The appearance presented by the streets of Naples at sunrise on a summer morning is at the same time curious and delightful. You breathe an air of gentle warmth, filled with the fragrance of a thousand flowers, the odour of which is increased by the slow evaporation of the night dews under the first rays of the rising sun. The sky, a bright and glowing azure, reflects itself in the silvery waves of the bay; whilst right and left, the whole of the scenery is beheld faintly through a luminous mist. The busy stir of morning—the going to and fro of the fishermen hastening to the beach of Chiaja, where lie the boats—the bustle of water-carriers, of lazzaroni, of women hurrying towards the *frutti di mare* market at Santa Lucia—in short the lively movements of the lower population, conversing in their almost unintelligible dialect, which nobody is able to understand except themselves—all this makes the Neapolitan morning very striking to the stranger. At the tolling of the bells which calls the faithful to early mass, the Capuchin Monk leaves his convent, to collect the offerings of the people, which he will share with the poor next Friday. He is one of the earliest persons to appear in the streets. The working population of Pozzuoli and Portici are fast pouring into the long and bright Toledo, or directing their steps towards the churches, whence after having heard mass and received the benediction, they proceed to their daily work. Meanwhile, the girls of Baia, Portici, and other neighbouring villages are offering their fruit and flowers in the market."

The Port of Naples includes a mercantile harbour, about a quarter of a mile square, formed by a short Mole, or Molo Piccolo, on the north, and a longer Molo Grande to the east, bent like an elbow, and carrying two lighthouses and a battery. It was made 1302, and is small and unsafe. On the Molo Piccolo is the Dogana, with the Office of Health, called the Immacolatella; and to the north of it is a small basin for boats. The military har-

bour, for the navy, facing Castel Nuovo, lies between the Molo Grande and a similar elbow to the south, a quarter of a mile long. Within it are a Darsena, or Wet Dock, for the royal yachts, finished 1680; and the Arsenal, begun 1577. There is anchorage for large ships in the bay in 30 to 40 fathoms; and at Castellammare is a Naval Dock-yard.

Castel Nuovo, facing the Largo del Castello, was begun 1283, by Giovanni da Pisa, and reconstructed in 1735. The outer walls have been removed. It is entered by a triumphal Arch of Alphonso I., built 1470, by Giuliano da Majano, and adorned with bas-reliefs, statues, and bronze gates. The facade of the church of Sta. Barbara is by Majano.

Castel dell' Ovo, on a low rock projecting from the Chiaja under the Pizzafalcone, near Sta. Lucia, is an oval-shaped building, founded 1154, rebuilt in the middle of the 16th century.

Castel Sant' Elmo, on a conspicuous height, 870 feet above sea, overlooking the town, close to the Carthusian Convent of S. Martino (now a Museum), is an old foundation, hewn out of the rock, and reconstructed in the reign of Charles V. It includes a Norman tower, built by Robert the Wise, and covers 4 acres. It is now only used as a military prison.

The King's Palace, \*Palazzo Reale, or La Reggia, adjoins Castel Nuovo at the Arsenal. It includes the old palace begun by the Viceroy, Pedro de Toledo; and the new buildings, designed by Fontana (1600), restored after a fire in 1837. The front, towards the west, is 400 feet long, in three orders; and the best parts are the court with its double arcade, the grand staircase, great gallery with portraits of viceroys, a gallery of old Italian masters, a marble terrace facing the sea, library, museum, collection of engravings, &c. Tickets gratis on application; small gratuity to the porter, 1 lira to the attendant. In the garden is Liberty's fine statue of Italia Unita.

On the north of the palace is \*San Carlo Theatre, the second largest in Italy, rebuilt by Niccolini, 1817, after a fire. Its front is 60 feet high, and has a fine colonnade. Close by are the bronze horses given by the Emperor of Russia. The new Galleria di Umberto is opposite the theatre.

Facing the Palace is a colonnaded crescent, and the domed Church of S. Francesco di Paolo, built by Ferdinand I.

The chief Open Places (*larghi* and *piazze*), with fountains or statues, are the following:—

Largo del Palazzo, or Piazza del Plebiscito, faces the King's Palace, and is ornamented with Canova's bronze equestrian statues of Charles III. and Ferdinand I. On the west side is the Church of S. Francesco di Paola and its Crescent.

Largo del Castello, now Piazza del Municipio, faces the Castello Nuovo, near the Mole, and has the handsome Municipio. On the other side is the Palazzo dei Ministri and Police Office. Statue of Victor Emmanuel.

*Piazza di Monte Oliveto* has a large statue of Charles II.

*Largo del Mercatello*; now *Piazza Dante*, at the end of the Toledo, is ornamented with a statue of Dante. Here is the Liceo Ginnasiale, ornamented with twenty-six statues.

*Piazza del Mercato*, or the great market, near the Carmine Church; the scene of the insurrection of Masaniello, and of the resistance to the French in 1799.

*Largo di Vittoria*, on the Chiaja, and close by, the *Piazza dei Martiri* with a column (1864) to the heroes of the revolutions.

### CHURCHES.

\**Cathedral of S. Gennaro*, or St. Januarius, in Strada de' Tribunali, faced by a column and statue of the saint. A large and handsome church, including the old cathedral, on the site of two ancient temples, founded by Charles of Anjou, built by Masuccio, a native architect of the thirteenth century, and since much altered and modernised. The front dates from 1407. Over the principal doors are tombs of Charles of Anjou, and Charles Martel, of Hungary, and his wife. The front is of Egyptian basalt, on a pedestal of porphyry. In the vault are the apostles, patron saints, &c., by Santafede, Forti, Giordano, and Solimena. The pillars are from the old temples. The high altar was finished 1744, over the body of the patron saint. Under the tribune is the Confessional, covered with marble work, by T. Malvito, 1500.

In the chapels are the following:—M. di Siena's Unbelief of St. Thomas. Giovanni da Nola's bas-relief of an Entombment. Tomb of Innocent XII. Tomb of Andrea of Hungary, who was killed at Aversa, as the inscription states, by the guilty connivance of his wife, Giovanna (or Joan) I. Tomb of Innocent IV., by P. Stefani. Tomb of Cardinal Carracciolo, in the family chapel. Minutoli Chapel, by Masuccio. Old painting of the Passion, by T. Stefani, the founder of the Neapolitan School (1280-1810). S. de' Buoni's Madonna; an early work, in the Santa Restituta Chapel, which was the old cathedral, dating from the seventh century. It includes the former Baptistery of St. Giovanni in Fonte, and an early mosaic. Old mosaics and bas-reliefs in the Santa Maria del Principio Chapel.

Opposite the Restituta Chapel is the Tesoro, or

\**Chapel of S. Gennaro*, the patron saint, where the miracle of the liquefaction of his blood is successfully performed three times a year, viz., first Saturday in May, 19th September, and 16th December. Though a chemist is always sent in good time beforehand, to make sure of the "correctness of the blood," the miracle fails sometimes, when obstinate heretics are present. This richly decorated building was dedicated after the plague of 1526, and finished from Grimaldi's designs, at a cost of a million ducats. It contains seven altars, forty-two pillars of brocatello, and nineteen bronze statues, with some good paintings by Spagnoletto, Domenichino, Lanfranco, &c.; a silver bust of the saint, two diamond crosses (one the gift of Joseph

Bonaparte), and other splendid offerings. When Victor Emmanuel attended service at the cathedral during his visit in May, 1862, the archbishop and canons absented themselves; for which the latter were tried and condemned to lose a year's income.

*The Archbishop's Palace*, near this, was rebuilt 1647, and has some frescoes, by Lanfranco.

There are about 250 Churches in Naples, besides chapels and convents; few of which deserve notice as architectural works, while they are more remarkable for the richness than the good taste of their decorations.

*S. Agnello Maggiore*, or *S. Antello a Capo Napoli*, contains M. da Nola's statue of Santa Dorotea, and Solimena's Madonna.

*S. Angelo a Nilo*, built 1385. Donatello's tomb of Cardinal Brancacci (1427), the founder. The church has T. Stefani's St. Michael and St. Andrew.

*L'Annunziata*, or *Nunziata*, rebuilt, 1782, by Vanvitelli, is one of his best, and annexed to the *Foundling and Magdalen Hospitals*. M. da Nola's wood carvings; and Tomb of Queen Joanna II.

*S. Brigida*.—Frescoes by Giordano, who is buried here.

*S. Caterina a Formello*, close to the Porta Capuana, is a domed church, and dates from the early part of the 16th century.

\**Santa Chiara* (St. Clair), or the second cathedral, in Strada Trinità, begun, 1810, by Robert the Wise; Gothic, and without aisles. It has a fine campanile of three storeys. Of the paintings by Giotto, all have been whitewashed over, except a Madonna. There are several Norman, and other monuments, as Masuccio's tomb of Robert of Anjou (1360), where he figures as a monk as well as a king. Tombs of Charles Duke of Calabria; his son; Joanna I., daughter of Charles, Maria, her sister; and of her two children. Tomb of R. Capanno, a Moorish slave, who became Great Seneschal of Naples, and was concerned in the murder of Andrea of Hungary, husband of Joanna I. Tomb of a Duke of Rhodes, under an ancient sarcophagus, in S. Felice Chapel; with a Crucifixion, by Lanfranco. Curious fresco, by Simone, in the refectory, with portraits.

\**S. Domenico Maggiore*, in Largo S. Domenico (with an obelisk to St. Dominic), a Gothic church, begun, 1289, by Masuccio Primo, annexed to the convent of which St. Thomas Aquinas was a brother (1272). They show his cell, chair, &c. The church contains 30 chapels, with many curious wall paintings, of different periods, and Anjou tombs. Here are A. Franco's Madonna, in the Brancacci Chapel; tomb of Charles II.'s two sons, in Santa Maria della Neve Chapel; M. da Siena's Baptism of Christ, in the Battistero Chapel; Two Saints, by Lanfranco, in the Rocella Chapel; Christ at the Pillar, by Caravaggio, in the Franchi Chapel; Giordano's St. Joseph. Agnello del Fiore's tomb of Cardinal Carafa, in the Crocifisso Chapel, with the Crucifix which spoke to St. Thomas Aquinas; a Descent from the Cross, by Tintoretto; and Agnello del Fiore's tombs of Cardinals Carafa and Bucchianico. Masuccio's tomb of St. Ther

Aquinas (1345), in St. Thomas's Chapel; with Simone's Madonna and Giordano's Virgin. M. da Siena's Circumcision. Frescoes by Solimena and Sabbatani, in the Sacristy; with some interesting tombs of members of the House of Aragon, and of the Marquis of Pescara (who married Vittoria Colonna) in a monk's dress.

\**S. Filippo Neri*, or *Gerolomint*, in Strada del Tribunali, founded 1592, is one of the handsomest in the city, and is almost overlaid with ornamental sculpture. Over the marble font, by Lazzari and Fuga, is Giordano's fresco of Christ Driving out the Money Changers. The Chapel of S. Filippo is by Lazzari, and has a painted cupola by Solimena. In the church and sacristy are paintings by Pomerancio, Santafede, Guido (Flight into Egypt, and St. Francis d'Assisi), Giordano, Corenzio, Sabbatini (Nativity), F. Zuccherio, Tintoretto, Bassano, Giovane, Domenichino, &c.; and the tomb of Vico.

\**S. Francesco di Paolo*, facing the Royal Palace, founded by Ferdinand I., and begun, 1816, by Bianchi; an imitation of the Pantheon, with a dome, and a vestibule of ten Ionic columns, from which an arcaded crescent of forty-four columns spreads out on both sides. In front are equestrian statues of Charles III. and Ferdinand I. The gallery over the high altar is for the use of the royal family. The high altar was brought from the Church of SS. Apostoli. The statues and pictures are all modern.

\**S. Genaro del Poveri* is annexed to the hospice of that name, near Capodimonte and the *Catacombs*. Apply to the porter.

\**Gesù Nuovo*, in Piazza Trinità Maggiore, near Santa Chiara, has a plain front, but is richly ornamented within. A tall column faces it, erected in 1747. It belonged to the Jesuits, and was built 1684; but the cupola, with Lanfranco's Glory of Paradise, was ruined by the earthquake of 1688, except the four evangelists at the corners. Here is Solimena's large fresco of Heliogorus Driven out of the Temple, and some others, done when he was only eighteen. Fansaga's Chapel of St. Ignatius, and his statues of David and Jeremiah; Bernardino's St. Francis Xavier; and paintings by Giordano and Guercino.

\**S. Giacomo degli Spagnuoli* contains Giovanni da Nola's fine tomb of Pedro de Toledo, the Spanish Viceroy, who founded the church, 1540.

\**S. Giovanni a Carbonara*, in Strada Carbonara, by Masuccio Secondo, 1344, and annexed to a convent. It contains A. Ciccone's tomb of King Ladislaus of Anjou, behind the high altar, and his tomb of Joanna II.'s favourite, Ser G. Caracciolo, in a Gothic chapel; with Blaucio's wall paintings of the history of Joanna; the Rossi Chapel, with its carvings of the sixteenth century; and Vasari's paintings in the Sacristy. The MSS. collected by Parrhasius and Cardinal Seripandi, and placed here, were given away (says Valery) by the monks in the last century, to some German scholars, to save themselves the bother of being asked questions about them.

\**S. Giovanni Maggiore*, one of the oldest churches in Naples, on the site of a Temple to Antinous, built thirteenth century, by Masuccio, and rebuilt 1685, by Lazzari. It is close to the unfinished Church of *S. Giovanni de' Pappacoda*, which has some Gothic work at the door.

\**L'Incoronata*, in Strada Medina, founded by Joanna I. about 1350, has in the vault of the choir eight frescoes of the Seven Sacraments, and the Triumph of Religion, supposed to be by Giotto; but it appears that his only work at Naples was the Chapel of Castel Nuovo, done 1327 (nine years before his death) for King Robert, which has been destroyed, and the frescoes in S. Chiara.

\**S. Lorenzo Maggiore*, near Strada de' Tribunali, on the site of the Town Hall. Founded by Charles of Anjou, in the thirteenth century, with a front of much later date. It contains Zingaro's St. Francis; Simone's St. Anthony and the Angels; Masuccio's Tomb of King Charles (1347), and Catherine of Austria; with some others.

\**Santa Maria del Carmine*, in Largo del Mercato, has a tall campanile, and contains the tombs of Frederick of Baden and Conradin, cousins, who were beheaded by Charles of Anjou, in the Market-place facing the church; the scene of one of the episodes of Masaniello's insurrection against the oppressive Spanish Viceroy, 1647.

\**Masantello* was a fisherman, whose real name was Tommaso Aniello, and who began the insurrection by crying out "No Taxes!" The people sided with him; he was created Duke of St. George, but after a rule of nine days he became insane, and was shot in the convent. He is buried in this church. The taxes, or gabellas, were levied upon everything that was eaten, drunk, or worn; and to make matters worse, they were all farmed out.

\**Santa Maria del Gesù*, Strada Porta di S. Genaro, has paintings by Giordano, Solimena, and Vasari.

\**Santa Maria delle Grazie*, Largo Capo Napoli, built 1500. It has Sabbatini's Madonna and Saints, and bas-reliefs by Merliano and Santa Croce.

\**Santa Maria la Nuova*, built, 1263, by G. da Pisa, rebuilt 1796, contains paintings by Santafede, Stefani, Giordano, &c.; and tombs of Lautrec and Navarro, two French leaders, erected by the nephew of Gonsalvo da Cordova, the Spanish General, the monuments being attributed to G. da Nola. The dome is embellished with frescoes by Corenzio of four great Franciscan doctors.

\**Santa Maria del Parto*, at Mergallina, near Virgil's Tomb, on the site of the Villa of Sannazaro, the poet, who wrote "De Partu Virginis;" and whose mausoleum here is the work of Santa Croce and Montorsoli. It has a bas-relief of Neptune, to show that the poet was the inventor of piscatory eclogues. The statues of Apollo and Minerva are called "David" and "Judith."

\**Santa Maria della Pietà de Sangrì*, or *Cappella Sansevero*, rebuilt, 1613, by the Patriarch Sangro. It contains several marble tombs, &c., but is now closed and rarely accessible.

\**Santa Maria di Piedigrotta*, near the Grotta di

Posilippo, is a great place for ex-votos, and for the festival of the 8th September.

**\*S. Martino**, or the Carthusian Church (Certsos), above Castel S. Elmo, founded 1325, on a spot commanding a remarkably fine view over Naples and its bay. The cupola is painted by Lanfranco; the choir by D'Arpino and Guido (Adoration of the Shepherds); the lunettes between the side chapels are by Spagnoletto, whose Taking Down from the Cross is in the treasury. Among those in the chapels and sacristy are C. Maratta's Baptism of Christ. Several frescoes by Stangioni, Caracciola, Corenzio, Solimena, &c.

The convent is now practically a portion of the Museo Nazionale; admission, 1 lira.

**Monte della Misericordia**, Strada de Tribunali, an octagon church, built 1606, by Picchiatti. It has paintings by Caravaggio and Giordano, and is endowed with funds for assisting the poor and needy.

**\*Monte Oliveto**, or **S. Anna**, a church by Ciccone, 1411-14, close to the large Olivetan Convent (now used by the municipality as a Chamber of Commerce, &c.), in which Tasso found a retreat, and wrote part of his "Gerusalemme." The garden towards the Toledo is turned into a market. In the church are bas-reliefs and statues by B. da Majano, Rossellino, Merlano, Santa Croce, Mazzoni, &c.; with tombs of Maria of Aragon, the Pezzo, Liguori, and other families; and a painting of the Ascension, by S. de Buoni, a Neapolitan of the fifteenth century.

**\*S. Paolo Maggiore**, Strada de Tribunali, rebuilt 1691, after an earthquake, on the site of a Temple of Castor and Pollux, two columns and statues from which are in the doorway. It was painted by Stanzioni and Corenzio; and in the Sacristy are Solimena's fine frescoes of Simon Magus and the Conversion of St. Paul. Close to the Temple was a theatre in which Nero is said to have performed; and twenty-four Doric pillars from this building are incorporated in the convent annexed to the church.

**S. Pietro a Matella**, or **I Celestini**, has frescoes by Mattia Preti, a Calabrese artist, the best of his works. It adjoins the Conservatory of Music.

**\*S. Severino e Sossio**, Piazza S. Marcellino, close to the Benedictine Convent of Monte Casino. Rebuilt 1781, after an earthquake. It contains some of Corenzio's best frescoes, in the choir; also the tomb of the Sanseverini, by Merlano, one of the best works of this sculptor, whose last production, a Pietà, is here.

In the cloister, by Ciccone, in the Ionic style, is a series of twenty frescoes of the Life of St. Benedict, by Zingaro, which are full of variety, and reckoned among the best of his productions.

The refectory has a curious painting by Corenzio, of the Miracle of the Loaves. It contains 117 figures, and was done in forty days. Here 40,000 of the Anjou archives are deposited.

**Santa Teresa**, Strada Capodimonte, belongs to the Carmelites, and has paintings by Giordano, Stanzioni, Santafede, &c.

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**Santa Teresa**, in the Chiaja, has four works of Giordano. The large convent of *Gesù e Maria* has been suppressed and converted into a clinical hospital.

## MUSEUM.

The **\*Museo Nazionale degli Stutti**, formerly the **Museo Borbonico**, at the top of the Toledo, under Capodimonte Hill, is an extensive and valuable collection of objects of ancient and modern art, including those at Rome, which the King of Naples inherited from the Farnese family, with a library, brought together by Ferdinand I., in 1816. The building was constructed by G. Fontana, as stables for the Viceroy, Osmuna; then handed over, in 1816, to the University; which, in 1786, was removed to the *Gesù Vecchio*.

It is a rectangular pile, enclosing two courts, about 500 feet long by 240 broad. Open daily 9 to 3 (summer), 10 to 4 (winter), 1 lira; Sundays, free; catalogue only for coins, weapons, and inscriptions. Letters show whence the objects were obtained: as P., Pompeii; E., Ercolano, or Herculaneum; F., Farnese collection; B., Borgia collection; C. and C. A., Capua and its Amphitheatre; Cu., Cumæ; Pe., Paestum; Ps., Pozzuoli; S., Stabia; N., Nola; Noc., Nocera.

I. On the **Ground Floor** are the following:—Ancient frescoes, wall paintings, and mosaics; ancient marbles; Egyptian antiquities; ancient statuary and large bronzes; inscriptions, and the Farnese Hercules and Bull; Canova Room; Chinese Collection; mediæval objects and terra-cottas.

II. On the **First Floor**:—Herculaneum Papyri; gems, coins, and medals; small bronzes, vases, and pottery; reserved cabinet, now thrown open; pictures and library.

Entering the building, by the Vestibule, are statues of Alexander Severus, Flora, the Genius of Rome, and Melpomene; with river gods, and, on the staircase, two statues of Venus, from Herculaneum.

The **Frescoes (Affreschi)** and **Wall Paintings**, on the right and left, from Pompeii, &c., show how the houses of the ancients were decorated, and in this respect are curious and interesting, as being almost unique of their kind. They are in great variety and designed with a vast amount of skill, in combination and outline. Red, yellow, black, and blue walls are prevailing colours; and the most common objects are lace patterns, festoons, wreaths, birds, fishes, fruit, foliage. "But," says Burgon, "in no single instance could it be called high pictorial art. They drew beautifully and preserved excellent pigments; but they had scarcely an idea of painting in the modern sense of the word. Music and painting are as decidedly ours, as sculpture, gem engraving, and architecture were conspicuously theirs. The gulf is great between their best pictorial efforts and those of any good Italian masters."

There are upwards of 1,800, the most notable of which are the following:—The **Bar**



of Iphigenia; Old Woman selling Caged Cupids to Young Girls; The Thirteen Dancers; Ariadne Deserted; Education of Achilles; Telephus nursed by the Hind; Achilles giving up Briseis, one of the best examples of ancient painting in the *monochrome* style; Medea meditating the murder of her Children; Theseus and the Minotaur; Scipio and Sophonisba; Dyers at their Trade in the Fullonica; Achilles taught by Chiron; Hercules and his Infant Son.

Here was, before it was moved to the museum at Pompell, where it is now to be seen, one of the most striking sights in the collection, viz., the group of bodies found at Pompell in September, 1858; and preserved exactly as they were found, after the lapse of eighteen centuries, by Cav. Fiorelli's ingenious process of pouring liquid plaster into the mould under which they were buried. "As soon as the plaster was hardened, the mould was lifted with the greatest precautions, and on the hardened ashes and lava being removed *four corpses* appeared. They are not statues, but human bodies moulded by Vesuvius, and preserved from decay by an envelope of lava which reproduces the clothes, the flesh, nay almost even the appearance of life. The bones protrude here and there where the molten liquid did not completely cover the limbs. The Egyptian mummies are naked, black, hideous; but the exhumed Pompeians are human beings in the act of dying. One is a woman, near whom were found ninety-one silver coins, two silver vases, some keys, and a few jewels. She was flying, carrying her most valuable commodities with her, when she fell in the little narrow street. She may be seen lying on her left side. Her head dress, the tissue of her clothes, and two silver rings on her finger, can be easily detected. One of the hands is broken, and the bones are exposed to view; the left arm is raised and writhing, the hand convulsively shut; the nails appear to have entered the flesh. The whole body appears swollen and drawn together; the legs alone—the rounded and delicate outline of which has not suffered—are stretched out. Her attitude is that of agony, not death. Behind her a woman and a young girl had fallen. The former, the mother possibly, has on her finger a single iron ring. Her left leg, raised and bent, denotes that she also struggled and suffered. Near her reclines the young girl—almost a child. The tissue of her dress is seen with wonderful distinctness—the sleeves coming down to the wrist, and the embroidery of her shoes. She had, through fear probably, lifted her dress over her head. She fell with her face to the ground. One of her hands is half open, as though she had used it to keep her veil over her face. The bones of her fingers protrude through the lava. She appears to have died easily. The fourth body is that of a large man stretched on his back; the arms and legs show no signs of struggling; his clothes are very distinctly marked; the *bracæ* (sleeves) close fitting; laced sandals, the soles *and* with thick nails; on one finger an iron

ring; a few teeth are broken; his eyes and hair are obliterated, but his thick moustache is clearly apparent, and it is impossible not to be struck with the martial and resolute appearance of his features."

*Mosaics* (Mosaic).—Actors Rehearsing; Comic Scene, by Discorides of Samos, from Cicero's Villa; Pavement, from Lucera; "Cave Canem," a mosaic from the House of the Tragic Poet at Pompell; mosaics from the House of the Faun, also at Pompell.

*Egyptian Antiquities* (Collezione Egiziana), from Pompell and the Borghese and Borgia galleries; consisting of busts, articles of dress, bronzes, mummies, bas-reliefs, gods, animals, &c.

The rearrangement of the very fine collection of marble statues, busts, and reliefs was completed in 1859, and they now occupy the greater part of the western half of the ground-floor. The finest are in the *Portico dei Capolavori* (of the masterpieces), the north corridor on the left of the central vestibule. Here are the Venus Victrix, from Capua, probably copied from a Greek original; Orestes and Electra; Homer, the finest bust extant of the poet; Venus Callipyge; the Farnese Juno; Harmodius and Aristogiton; Æschines; Agrippina mourning for the death of Germanicus.

*Portico dei Balbi*, so called from statues of this, the most noble family of Herculaneum. This contains equestrian statues of Marcus Nonius Balbus, and his son of the same name, prætor and proconsul. Another statue of M. N. Balbus, the father, and one of his wife. A series of Roman portrait busts, and another of Greek busts; the identification of many of these is doubtful.

*Portico degli Imperatori*, statues and busts, the former often imperfect, as the heads are only plaster, and the identification is scarcely possible. An exception is probably the colossal bust of Cæsar.

This is followed by seven rooms, the first two containing statues and busts of the Gods, none of any great excellence. In the third are Ganymede and the Eagle; Pan teaching a Nymph the flute; Winged Cupid; Æsculapius; Nymph Bathing. In the fourth, Amazon falling from her Horse; Hercules and Omphale; Statues of Hercules; Muses from Herculaneum and Rome.

The fifth room is known as the Hall of Flora, from a colossal statue, known as the Farnese Flora, which may as well have been that of some other goddess, and came from the Thermæ of Caracalla. Here also is a mosaic from the House of the Faun, at Pompell, representing the Battle of Issus, an interesting composition.

The sixth and seventh rooms contain Reliefs of vases, fountain figures. In the centre of the former there is a beautiful vase with Mercury and the young Bacchus, surrounded by Bacchanals. In the other room are Orpheus, Eurydice, and Hermes, in the infernal regions; Apollo and the Graces (?); fine vases and sarcophagi.

**MUSEUM OF INSCRIPTIONS (Epigraphici).**—A collection of 1,600 inscriptions, in eight classes—sacred, honorary, public, funereal, Arab, Greek, Oscan, and Punic. A Calendar of the Seasons from Capua; and two celebrated statues—the Farnese Bull and Farnese Hercules, from the Farnese collection at Rome. The \**Bull* with the figures round it is a master-piece of Greek sculpture, by Apollonius of Rhodes, found in the Baths of Caracalla, and since restored. The \**Hercules* leaning on his club, by Glycon of Athens, was also found in the same Baths, and has gone through the same process of mending; but the chief anatomical details are ancient.

The *Heracleon Tables*, found 1732, near the site of Heraclea, on the Gulf of Taranto, being two bronze plates containing a legal conveyance of lands dedicated to Minerva and Bacchus, and the Italian municipal laws decreed by Cæsar.

**GALLERY OF BRONZES (Bronzi)**, found at Pompeii and Herculaneum (chiefly the latter), and in three rooms—large statues and small useful objects; among the best are Six Dancers; Bust of Ptolemy Soter; Discoboli; Bust of Scipio Africanus; Sleeping Faun; Dancing Faun, from the house of that name, at Pompeii; Topsy Faun; Colossal Statue of Augustus; large Head of a Horse, from a Temple of Neptune, at Naples; Equestrian Statue of Alexander; Bacchus and Ampelus; a series of Greek heads (portraits); Apollo; Mercury; Weapons and Armour.

In the entresol are a *Cinquecento collection*, with a bronze bust of Dante, thought to have been modelled from the cast taken after death; *Pompeian Frescoes*; the Cumæan collection of Prince Carignano; the *Collection of Engravings*, in over 200 portfolios, shown by the attendant, and a *Terra-Cotta collection (Terre-Cotte)*.—About 5,000 specimens of Etruscan and other pottery, with figures in terra-cotta, vases, bas-reliefs, &c.

On the upper floor (*Prima Piano*) are rooms containing the following collections:—

**OBJECTS FROM POMPEII** (Food, &c., and copies of pictures), viz.:—Chairs, tables, and other articles of furniture; cooking utensils and vessels; steel mirrors, pots of rouge, sponge, soap, flowers; locket rings; wicker mould for cheese; mats, thread straw; carbonised blossoms of the pomegranate, which flowers in July; while the eruption, according to Pliny, took place on 24th August—"Nono calend. Septembr." Notice, especially, a \**Loaf of Bread*, round, and crossed at the top so as to divide into eight; marked with the letters "CELESTIS Q. GRANVERI. SER."

**PAPYRUS ROOM.**—About 2,000 little rolls of charred paper are collected in presses—the earliest having been found, 1752, in a library at Herculaneum. They were found to be blackened MSS. of Greek and Latin authors, 600 of which have been carefully unrolled and published, though none are of much importance.

**COLLECTION OF ANCIENT GLASS (Vetri Antichi).**—About 4,000 specimens, showing how greatly

it was employed by the Romans for vases, urns, cups, plates, bottles, &c., either plain or coloured, mixed with silver. Here is a beautiful blue amphora, found at Pompeii, in 1837; also, glass windows from the house of Diomedes.

**RESERVED ROOM (Oggetti Reservati).**—Now thrown open, contains some curious objects, found at Pompeii, Herculaneum, &c. *For men only.*

**COINS (Medaglie).** A very large and valuable collection in five rooms. Catalogues over the cases.

**MUSEO SANTANGELO.**—This is entered from the fifth room of the pictures. The collections were formerly in the Palazzo Santangelo.

**ITALO-GREEK VASES.**—3,300 pieces in seven rooms, decorated with mosaic pavements from Pompeii, &c. They are of all ages and forms, are adorned with paintings, and have been mostly obtained from ancient tombs, in different parts of the Peninsula. It contains part of the Prince of Canino's collection.

**SMALLER BRONZES (Piccoli Bronzi).**—About 13,000 specimens, in two rooms. These include kitchen utensils; balances, weights, measures; lamps; one of the weights is marked "E.N.C" (buy), and "habelis" (you shall have it); sacrificial vases, dishes, and other vessels; agricultural tools, arms, toilette articles; tickets for the theatre; surgical and musical instruments.

**CABINET OF GEMS, CANEOS, RINGS, &c. (Oggetti Preziosi).**—Above 2,000 specimens in precious stones, gold and silver ornaments, intaglios, seals, ancient and modern. The Tazza Farnese is a large onyx vessel, covered with bas-reliefs, and found in the Villa Adriana. Among the many hundred rings (says Burgon, in his *Letters from Rome*) which have been found at Pompeii, there are twelve with the Palm branch, two with the Fish, and three with the Bird; all objects which are commonly supposed exclusively to indicate a Christian wearer. Were there Christians at Pompeii at the time of its destruction? Some of the rings are double, as for married people. One of them has the Palm twice repeated; another the Palm and an Anchor. Another ring has a Dove with foliage in its beak. One ring is inscribed in Greek, *Elpis*, "Hope;" another has a motto, signifying "Good Luck to thee, wearer, and all thine." Another, the motto "Remember," with a finger and a thumb taking hold of an ear. But the favourite posy was the following (still in Greek), "They say what they will. Let them say. I care not."

**PICTURE GALLERY.**—Arranged in fourteen rooms, divided into two sections, on opposite sides. The first section, containing six rooms, has the best pictures, all Italian (excepting Neapolitan); the other section (Neapolitan, German, Flemish, and later Italian) has few really fine specimens. *Capi d'Opera, or Master-pieces*; among these are the following:—Titian—*Magdalen*, a half-length Danaë, by the same. A. Dürer—*Nativity*,

Claude—Landscape, with the nymph Egeria. Correggio—Madonna della Zingarella, or del Coniglio, *i.e.*, of the Rabbit; Marriage of St. Catherine. Schidone—Charity; Cupid and the Zephyrs. Titian—Portrait of Paul III.; Portrait of Philip II. of Spain, husband of Mary. Spagnoletto—St. Jerome Roused by the Last Trumpet. Domenichino—Guardian Angel. Zingaro—Virgin and Child, enthroned with Saints: the Virgin is a portrait of Joanna II. S. del Plombo—Portrait of Alexander VI. Raphael—Madonna col Divino Amore; his Leo X., with Cardinals de Rossi and de' Medici. G. Romano—Madonna del Gatto, *i.e.*, with the Cat. Parmigianino—Portrait of Columbus. An. Carracci—Dead Christ and Mary. Garofalo—Dead Christ, Three Marys, &c.

There are also drawings by Raphael, M. Angelo, &c., with busts of Paul IV. (Caraffa), and a fine bronze of Dante, said to be from a cast taken after death.

**BIBLIOTECA, or LIBRARY.**—Open from 8 to 2. It contains 200,000 volumes, and 4,000 MSS., and includes 6,000 books of the fifteenth century, by the earliest printers. Among these are:—G. de Balbis' Catholicon, 1460. Maguntina Bible, 1462, on vellum. Lactantius, 1463. St. Augustine's De Civitate Dei, 1467. Esop, with engravings, 1485. Among the MSS. are:—The Bible of Alfonso I. of Aragon, thirteenth century. Letters of St. Jerome, seventeenth century. Entrance from the street, not through the Museum.

**Museo Civico, or Museo Filangieri,** in the Via del Duomo, contains weapons, porcelain, and a fine collection of miniatures. Open daily, 10-30 to 2-30. Tuesdays and Saturdays, free. Other days, small fee. Full catalogue.

**Museo di Capodimonte** (near the Catacombs, page 246), is a collection of paintings, porcelain, arms, &c. See under "Palaces."

### UNIVERSITY, COLLEGES, &c.

**University,** seated in the Jesuit College of Gesù Nuovo, in Via dell' Università, with about 100 professorships attached. It was founded 1224, and possesses a very full cabinet of minerals from Vesuvius; cabinets of several branches of Natural History, Anatomy, &c.; and a Library of 25,000 volumes, many of which are of the fifteenth and sixteenth centuries, with those printed by Bodoni. The Royal Society, *Academy of Fine Arts*, and other institutions, hold their sittings here.

The **Chinese College** of the Propaganda is designed for the training of Chinese youths, who return to their native country as missionaries. It was founded in 1726, by Father M. Ripa, and has a museum and MSS.

The **Archives of the city**, at the Benedictine Monastery, close to S. Severino, are in four divisions, from the eighth century downwards, and are exceedingly valuable. Permission must be asked from the Director. The collection is

very large. Apply to the custodian, between 10 and 3, to whom a small fee must be given.

**Aquarium and Zoological Station,** at Villa Nazionale, on the sea. This is one of the best and most interesting in Europe. Admission, 2 lira; in July and August, 1 lira. Open daily. Good catalogues. A visit to this should by no means be omitted.

**Observatory** (generally known as *La Specola*) near the Palazzo di Capodimonte.

A **Military College**, founded by Charles III., in 1744, occupies the barracks at Pizzofalcone, near the Annunziata Church, built by Sanfelice. A Military School forms part of the establishment. The Topographical (or Military Survey) Office is in the old Palazzo Carafa, built 1512.

### PALACES AND VILLAS.

**Palazzo Reale.** See page 238.

**Palazzo Reale di Capodimonte**, finely situated on a hill at the back of the city, in a line with the Toledo, begun by Medrano in 1738, for Charles III., and not finished till after 1834. It is a plain rectangular structure, in two storeys; surrounded by gardens and park. Permitted for the Palazzo Reale admits also to this. Open daily, 10 to 4. Fee to porter, 60c.; attendant (not required for the gardens), 1 lira. The **Museo** contains a large collection of mediocre paintings, good porcelain, and armour.

**Palazzo dei Ministri**, in Piazza del Municipio, is the seat of the Police Office, &c.

**Palazzo della Municipalità**, or City Offices, in the Old Benedictine Convent of Monte Oliveto.

Among the private Palaces and Villas are the following:—

**Palazzo Amari**, in a street off the Toledo, was the head-quarters of Garibaldi in 1860. Built by Vanvitelli, 1778. Paintings by Titian, Spagnoletto, Rubens, Vandyke, &c.

**Palazzo d'Asalto**, Largo del Vasto, has the twelve Cæsars, by Titian and Giordano, with some tapestry designed by Titian.

**Palazzo Casacalenda**, Piazza S. Domenico Maggiore. By Vanvitelli, 1770.

**Palazzo Cuomo**, rebuilt by Prince Satriano, is the seat of the Museo Civico (see above).

**Palazzo di Donna Anna**, never completed, is near the Marine Hospital on the Posillipo side, and is a rather remarkable ruin.

**Palazzo Fondi**, Strada Medina, designed by Vanvitelli, has a picture gallery, visible only by special permission.

**Palazzo Gravina**, Piazza Montoliveto, from designs by Gabriele d'Agnolo, about 1600; now the Post Office.

**Palazzo Maddaloni** (now occupied by the Banca Nazionale), in the Toledo.

**Palazzo Sirignano**, corner of Piazza del Municipio and Strada Medina, believed to have been the residence of Goethe, during his stay in Naples.

*Palazzo Santangelo*, Strada S. Biagio de' Libraj. Built by Masuccio; rebuilt 1460; now a Monte di Pietà. Its collection of portraits, vases, cameos, bronzes, coins, &c., is now at the museum.

*Palazzo Calabritto*, built by Vanvitelli, in Piazza de' Martiri, was formerly the seat of the British Consulate.

The best points of view in the environs are occupied by

*Villas*, surrounded by gardens, among which the most noticeable are—

*Villa Gallo*, on the west side of Capodimonte, near the Royal Palace. Built 1809, by Nicolini, for the Duke de Gallo, who sold it to the Queen Mother, Isabella, 1831. It is one of the largest about Naples.

On the Posillipo and Vomero Hills are *Villas Roccaromana*, *Rocca Matilda*, and *Minuotti*, &c. The *Villas Belletieri*, *Belvedere*, *Regina*, and *Ricciardi* are on the Vomero. *Villa Patrizi* is on the Collina di Chiaja. *Villa Santangelo*, near the west side of Vesuvius, is built in the style of the houses found at Pompeii, and, like the others, commands a fine view over the bay.

At *Arenella*, in the suburbs, Salvator Rosa was born, 1615, in a house marked by a slab.

Law Courts, or *Palazzo de' Tribunali*, are in the *Castello Capuano*, or *Vicaria*, near Porta Capuana; an ancient and massive pile, begun by Master Buono for William I., and finished by Frederic II. It was the court of the Princes of Anjou and Aragon till the Tribunals and Prison were settled here, in 1540. These courts of justice are worth visiting when the judges are sitting. There is an old prison underneath the criminal court.

*Prefettura*.—Here political prisoners were shut up with the worst wretches, in 1849, and half-gnawed by rats and vermin before they were moved elsewhere. Another prison was at *Santa Maria Apparente*, a convent, on a beautiful height, with a fine view of the bay. In No. 1 cell Poerio was confined. In No. 8 is an inscription to the effect that the writer was "buried alive for months in this prison." Another cell is a mere box, in which a priest was confined more than a year. He could not stand up, and could not use his legs for a month after his release; his only crime being that he was a relative to Milano, who attempted Ferdinand II.'s life.

## HOSPITALS AND BENEVOLENT INSTITUTIONS.

*The Casa degli Incurabili*, or Hospital of Incurables, in Strada Incurabili; the chief infirmary, founded, 1521, by Francesca Longo. It will contain 2,000 patients, and is attended by the Sisters of Charity from the Cœli Convent adjoining. Its Church of *Santa Maria del Popolo* contains some paintings and ex-voto gifts. There is room for 4,000 poor, and the income amounted to 300,000 ducats; but under the Bourbons two-thirds were swallowed up by the officials, or otherwise diverted. A *Medico-Chirurgico College* is attached to the Hospital.

*Albergo de' Poveri*, or *Reclusorio* (Workhouse), in Strada Foria, under Capodimonte, at the entrance of the city, is the largest in Naples, being about 450 yards long, and 150 broad, in three vast courts. It has an Asylum and House of Industry for 2,000 poor of both sexes; founded by Charles III., in 1751, and built by Fuga. The Botanical Gardens surround one end of it.

*The Foundling Hospital*, or *Casa del Trovatelli*, is annexed to the Annunziata Church. About 2,000 children left here, every year, are called the "Children of the Madonna." When the girls are marriageable they receive portions.

*S. Gennaro de' Poveri*, an asylum for infirm and poor, under Capodimonte, at the entrance of the Catacombs.

The Deaf and Dumb Institution (*Sordi-Muti*), founded, 1786, by Ferdinand I., is annexed to the great Albergo de' Poveri, just mentioned. A *Casa dei Pazzi*, or Lunatic Asylum, is established at Aversa.

The Blind Hospital (*de' Ciechi*) was founded 1818, by Ferdinand I., in a building belonging to the Jesuits, in the Chiaja.

*International Hospital*, in Via Tasso, supported by voluntary contributions.

*German Hospital* (Deutsches Krankenhaus), in Via Pontano, near the Riviera di Chiaja.

There are several *Monti di Pietà*, half pawnshops and half banks, established for assisting the poor, the oldest of which dates from 1605.

*The Conservatorio di Musica* was founded 1537, by G. Tappa, and has a good library, including the works of Paesello and others. This school has produced a long line of singers from Pergolesi down to Lablache.

## THEATRES.

*San Carlo*. See the Royal Palace, page 238. Six rows of boxes. Opera and ballet only.

*Fondo Theatre*, in Piazza del Municipio, built 1788. For operas in summer; dialect plays, &c. There are five rows of boxes.

*Fiorentini Theatre*, near the church of that name. The oldest theatre in Naples, built by the Spaniards. Tragedy, comedy, &c. Five rows of boxes.

*Nuovo Theatre*, in Vico del Teatro Nuovo. Comico opera. Five rows of boxes.

*S. Carlino Theatre*, Piazza del Porto; open for Pulcinella or Punch. His real birth-place is said to be at S. Elpidio, the ancient *Atella*, on the Capua road, a few miles out of Naples. Here he was played in his original dialect.

*Penice Theatre*, Piazza del Municipio. Comico operas and melodramas in the Neapolitan dialect.

*S. Nazaro Theatre*, Strada di Chiaja. Comedy and drama.

*The Botanical Gardens*, close to the *Real sario*, were laid out in 1818. Open daily, except between 12 and 2. Near these, in a valley

he remains of the *Ponte Rosso*, an aqueduct made of red stone.

### CEMETERIES, &c.

The *Campo Santo Vecchio*, where hospital patients are buried, is on the *Strada Vecchia*, outside the city. Farther out, is the *Campo Santo Nuovo*, near the Capua Railway, begun by the French; a fine spot full of chapels, columns, &c., with an extensive prospect. It is the general burial ground, and is crowded on All Saints' day. The *Protestant Cemetery* near this contains the tombs of Keppel Craven, the traveller, Sir W. Gell, the scholar, Mathias, author of the "Pursuits of Literature," and Mrs. Somerville, the lady mathematician.

The *Catacombs* under Capodimonte are entered through S. Gennaro de' Poveri Convent. They are more extensive than those at Rome, and are supposed to be as ancient. They are mere dark passages, excavated in the tufa rock, with chambers on each side, leading to a rough chapel. There are traces of early frescoes and paintings, Christian and Pagan, in some of the chambers.

At the Margellina end of the Chiaja is

**Virgil's Tomb**, over the entrance of the Grotta di Pozzuoli; a little domed building, or columbarium, with niches in it, surrounded with trees and ivy. The poet had a villa at Naples, through the munificence of his patron, Mæcenas, in which he wrote his *Georgics* and *Æneid*; and after his death at Brundisium upon his way back from a visit to Greece, his body was brought hither to be buried; but whether his grave lies in this exact spot, according to the general report, is uncertain. He is said to have dictated the well-known epitaph for himself:—

"*Mantua me genuit, Calabri rapuere, tenet nunc  
Parthenope; cecini pascua, rura, dædæ.*"

This no longer exists, but another, "*Sistite viatores, quæso; pauca legite. Ille Maro situs est*" was probably placed here in 1551. A laurel planted by Casimir Delavigne replaces one planted by Petrarch. It was the sight of this relic which made young Boccaccio give up the church for literary pursuits. The *Grotto of Pozzuoli*, so called, which is beyond it, is nothing but an ancient tunnel, or covered way, through the hill, leading out towards the Grotto del Cano, Putcoli, and the Bay of Baia. It is 2,414 feet long, 24 to 89 feet high, 22 broad, since it was enlarged and levelled for carriages, by Alfonso I.; who made two holes for ventilators and for light, and erected a rough chapel about the middle. Seneca calls it the *Crypta Neapolitana*, and says it was used by foot passengers. The *Grotto Nuova di Pozzuoli* was cut in 1885, and is traversed by the steam tramway.

One of the best drives and points of view near Naples is the

*Camaldoli Convent*, 5 miles to the west, through *Antignano*; founded by the husband of Vittoria Colonna, on a ridge 1,475 feet high. A few monks still reside here. From the garden is a fine prospect of the *Phlegrean Fields* below,

of the City, Vesuvius, the Bays, Islands, and the distant Apennines. Small fee to porter, and the monks expect a small donation.

"I thought that the view of the bosco of the Capuchin Convent at Albano must surely be the loveliest in the world, until I visited the Camaldoli Convent, near Naples. At the extremity of their little domain is a projecting cliff which commands a glorious view, beginning on the left with Naples; and taking in Castellammare, Vico, Sorrento, Massa, Cape Campanella, Capri, Nisida (with Lake Agnano in front), the Solfatara (with Astrone in front and Lake Avernus behind), the remote islands of Vendolane, Ponza, and Zannone, the promontory of Circolo Terracina, Gaëta, Mola di Gaëta, and the Gulf of Gaëta (with the Lake of Patria in front), and last of all, the chain of the Apennines trending away far to the right. I can scarcely conceive anything more enchanting, about an hour or two before sunset, when the weather is fine, than this view."—*Dean Burgon*.

### EVENTS OF 1860.

Francis II. was betrayed by the people about him, who plotted almost before his eyes. There were two parties at work, but both against the Bourbons; the *Comitato d'Ordine*, representing the Cavour policy for instant annexation, and the *Comitato d'Azione*, in favour of Garibaldi. Alexander Dumas, the active agent of the national propaganda, distributed red shirts from his yacht, Emma, under the palace windows. The king left on the 6th of September, for Gaëta, unnoticed by the people. He embarked in a Spanish ship of war, after trying to no purpose to persuade the officers and crew of his own ship, the *Guiscardo*, to follow him. A telegraphic message was sent off to Garibaldi, then at Salerno, about 70 miles ahead of his army, as usual, informing the "Invincible Dictator of the Two Sicilies," that Naples expected him with anxiety, to entrust to him her future destinies; and a deputation, headed by the Prince d'Alessandria, the *Syndic* (or Mayor), and Commander of the National Guard proceeded to wait on him there. On the 7th, Garibaldi, accompanied by the deputation, thirteen officers of his staff, and some English amateurs started in a special train of four carriages for Naples; which he entered and took possession of; though the fortresses of Castelovo, Castelnovo, and Sant' Elmo were held by the royal troops, and the king had actually signed decrees for blowing up Castelovo and bombarding the city.

Garibaldi, as Dictator, then appointed Marquis Pallavicino (who had been shut up in Spielberg, with S. Pellico), Pro-Dictator. To Cosenz he gave the task of forming an administration; and the Neapolitan navy was handed to the Sardinian Admiral, Persano. His residence was at Palazzo d'Angri d'Oria. He attended a *Te Deum* in the Cathedral; and the next day, 8th September, to please the people, he attended the great festival in honour of the Virgin, at Piè di Grotta.

Garibaldi was surrounded by Bertani and other adherents of his friend Mazzini. This alienated

the constitutional party, and induced the Pro-Dictator to write to Mazzini, asking him as a proof of patriotism to leave the country; which he naturally declined to do. To forward the project of annexation with Sardinia Cavour got the Emperor Napoleon to consent to the Piedmontese crossing the States of the Church, to effect a junction with Garibaldi. This was done by Cialdini moving, on 10th September, from Saladeccia, and by Fanti from Arezzo to Foligno; and operations were commenced against Lamoricière. At Naples further changes took place, which resulted in Sirtori succeeding Pallavicino as Pro-Dictator; while Mordini succeeded Depretis at Palermo. The decisive battle of the Volturno was fought on 1st October. (See Route 32.)

On 21st October, the vote for annexation to Piedmont was taken throughout the Neapolitan dominions, and was carried by 1,300,000 against 10,800; and on the 7th November, the new King of Italy made his solemn entry into Naples, with Garibaldi. Two days after, the Dictator took a farewell of his little army; advising them to rally round Victor Emmanuel (who in vain tried to persuade him to stay and be reconciled to Cavour); and left Naples as poor as he entered. The man who added 9,000,000 of people to the Italian crown, had but £20 at his disposal, saved by his secretary with great economy during the campaign. "Never mind, Basso," said Garibaldi, "we have, at Caprera, plenty of wood and corn, which we will send to Maddalena for sale." He paid a farewell visit to Admiral Mundy, in the *Hannibal*; and embarked in the United States Ship, *Washington*, for his island, leaving his resignation of the rank of General, and his Collar of Annunciation, in the king's hands. He refused all the rewards and distinctions which Victor Emmanuel had offered. Farini succeeded to the government as King's Lieutenant; then Commendatore Nigra, Prince Carignano, Count San Martino, and Cialdini; but the difficulty of governing the country was found to be immense, such was the degradation of the people produced by centuries of misrule.

The authorities had to deal with a powerful and well-organised society, known as the "Camorra" or "Camorristi" (*camorro* is a countryman or rustic), hardly yet extirpated from Naples, upon which they levied black mail. "They are a class of ruffians addicted traditionally to all descriptions of crime, and exercising, ever since the Spanish domination, an intolerable pressure on the population of the city and the neighbouring provinces, infusing its poisonous influence amongst the poorest classes of the community, and working its way even into the prison establishments. This society is composed of liberated convicts and minor officials, but more particularly of persons connected with the police and with the prisons; those being preferred who are gifted with great physical strength, or who possess influence among the lower orders. They set a price on everyone's head, or impose contributions on those who, to avert threats of violence are disposed to pay them according to the

degree of immunity that may be granted. They paid no custom-house duties, showed no respect for the most sacred rights, and used the property of the citizens as they pleased. Prisoners were obliged by them to buy with hard cash protection from annoyance or injury."—*Arrivabene*.

When the Duke of Cajanello was in prison, awaiting his trial for conspiring against the new government, he was addressed every Sunday by the chief of the Camorra "Eccellenza, this week you have been fined so and so;" from twenty to thirty piastres, which he was obliged to pay, to live in peace with the thieves and assassins around him; by whom, had he dared to denounce them to the inspector, he would have been murdered.

Beggary, one of the curses of the land, has been partially abated by the new government, and by the establishment of police constables. Count Arrivabene, in the twelfth chapter of his second volume (*Italy under Victor Emmanuel*), gives an amusing sketch of the way in which a kind-hearted visitor is beset, if he once allows compassion get the better of prudence. He should resolutely make up his mind to give nothing to beggars.

Several traits of Neapolitan life, especially among the nobility, are added by Count Arrivabene in his second volume. Being an Italian he is entitled to speak with authority respecting subjects of which an Englishman must be necessarily ignorant. The *Jettatura*, or Evil Eye, is supposed to be in certain families. When Prince ———, who had this reputation, once came to court, everyone got out of his way. The king, in reproof, kindly took him by the arm and showed him a large chandeller. He had scarcely admired it, when somehow it fell and hurt several of the bystanders. From that moment he was excluded from court, and shunned by all his friends. Pio Nono, had, it was commonly thought, the evil eye. Duelling is, or was, also common. Another abuse was the number of religious establishments in the country. In 1861 there were 1,020 for men, and 276 for women, with lands belonging to them worth ten millions sterling. A law passed in October of that year abolished most of them, somewhat suddenly and harshly.

The Speronara, *Punch*, the Tarantella dances, and the improvvisatori are going out; and even the corricolo, that primitive tilbury on two wheels drawn by two horses, and meant to carry one person, while it carries much nearer a dozen, whirling along at a frantic rate.

Local Railway, 234 miles, *via* Pomigliano d'Arco, Monigliano, and Nola to *Bisano*.

### EXCURSIONS FROM NAPLES.

The buildings and artistic objects of Naples are subordinate to its natural beauties, and the attractions of Vesuvius and Pompeii. These and other points most worth visiting are distributed along the shores of the Bays of Naples and Salerno (see Pastum), to the west and south of the city; and nearly all present that delightful succession of romantic inland scenery, broken by continual view of the sea, which goes to make a perfect land-

and feast to the eye; not to speak of the remains of antiquity left everywhere by the wealthy Romans who settled down here. The Bay of Naples was called by them, *Crater*, or *Cup*, from its resemblance to a bowl half filled with liquor. To the south is Capri, which acts as a breakwater, and which should be visited, if only for the view of the bay from the sea. Excursions can be made by railway, by carriage, and by water.

(1.) To the south—Vesuvius, Herculaneum, Pompeii, Castellammare, Sorrento, Vico, Cava, Amalfi, Vietri, Salerno, Paestum, &c. By rail and road.

(2.) To the west, by railway—are Posilipo, Virgil's Tomb, Grotta del Cane, Pozzuoli, Balae Bay, Phlegrean Fields, Temple of Jupiter Serapis, Lake Avernus, Elysian Fields, Cuma, Cape Misenum, &c.

(3.) By rail or water—to Castellammare, and Sorrento, on the bay; and by water to the islands—Capri, Procida, Ischia, &c.

The rail from **Naples to Castellammare**, round the Bay, is one of the oldest in Italy; opened 3rd October, 1839. The Branch to Salerno and Eboli is of later date. There are many trains daily, to Castellammare, in 40 minutes.

The stations are as follow:—

	Miles.
Portici .....	5
To *Herculaneum and Resina, 1 mile; to top of *Vesuvius, 3 miles.	
Torre del Greco .....	7
To Vesuvius, 3 miles.	
Torre Annunziata .....	12½
To Vesuvius, 4 miles.	
Branch to *Castellammare .....	16½
To *Amalfi, 8 miles; *Vico, 4 miles; *Sorrento, 10 miles; Massa, 13 miles; Cape Minerva, 16 miles.]	
*Pompeii .....	14½
To Vesuvius, 5 miles.	
Scafati .....	16½
Angri .....	19½
Pagani .....	21½
Nocera .....	22½
S. Clemente .....	24½
*Cava .....	28
*Vietri .....	30½
To Amalfi, 6 miles.	
*Salerno .....	35
Pontecagnano .....	39½
Battipaglia .....	46
To *Paestum, 14 miles; carriage there and back, 4 hours, about 18 to 20 francs.	
Eboli .....	50
For continuation of this line, see Route 37.	

### MOUNT VESUVIUS

Is 6 or 7 miles from Naples, and 3 miles from the shore of the bay. Its highest point varies, after eruptions, between 3,900 and 4,200 feet above sea level. It rises gradually from the Campagna, having a base 28 to 30 miles in circuit. Near the top is a table about 6 miles in diameter, bounded by a red craggy ridge, and having Monte Somma on the north, and Punta del Palo (4,200 feet), the present cone, on the south. Between these is an old crater,

called *Atrio del Cavallo*, near the Hermitage, or Observatory, where the eruption of 1872 broke out. In 1891 and 1892 much activity was developed here, and the lava emitted is gradually filling up the valley.

Anciently it was called *Vesuvius*, *Vesuvius*, or *Vesuvius*, and was surrounded, as now, with fertile fields, up to near the top, which is barren, and terminates in heaps of cinders. Its base is covered with white towns, villages, and vineyards, which, in spite of repeated warnings, are still inhabited and cultivated, on account of the extraordinary richness of the soil. On the Naples side are Portici, Resina (over Herculaneum), and Torre del Greco (half ruined in 1862). Further off are Torre dell' Annunziata and Pompeii, above which are Bosco Reale and Bosco Tre Case (nearly destroyed in 1822 and 1850). At ordinary times, all that is seen is a thin column of vapour from the cone, which at night is lit up by the fire below, or by sudden jets of flame. When it begins to be active, an immense column of smoke rises up and stretches across the sky; or, perhaps, a bright stream of red lava flows down the cone, which, as it cools, turns to a dingy red. All this is reflected over the bay with extraordinary effect.

*Ascent of Vesuvius*.—From Naples by carriage direct, from the office at 52, Piazza del Martiri, at 7 a.m., to the foot of the Crater near the Observatory; then up the inclined face of the Cone by the Funicular (Funicolare) Rail, in a car for 12 persons, worked by a wire-rope and stationary engine. Post and Telegraph Office and Restaurant at the Station. Return tickets, 25 francs. This includes transport, guide, and all gratuities. The Funicular takes you within a short distance of the top, which can be reached on foot. For not less than five persons, a night service can be arranged in summer for a small additional charge.

Another way is by rail to Portici, then riding to Resina, 1 mile (p. 250), and the Observatory, at the bottom of the Cone. There is an office for guides at Resina, but they should be avoided, as they will fleece you if they can, in spite of the printed tariff. The views embrace the glorious sea on one side, and the bright tops of the Apennines on the other, with Naples and the Campagna below. At the Cone horses and haulers are to be had, as well as at the Funicular, but though to mount 16 on foot is tolerably hard work for ladies, no horse is really required, nor a chair, nor a helper, beyond a gentleman to assist the ladies; nor are guides absolutely necessary, as there is a regular footpath well frequented at all hours; but they may be useful. The horses climb like cats, their owners holding on by the bridle and tail. Guide, 5 lire; horse, 6 lire; hauler, 3 lire; chair, 20 lire. The guides and haulers are apt to be noisy and extortionate. The strong, rough, Lacryma Christi wine, produced at Sant' Anastasia and Somma, on Vesuvius, is offered to visitors, but to suck a lemon is the best restorative.

Another ascent may be made by rail to Pompeii (which has a better view of the volcano), then

taking horses as far as the Cone, past Bosco Reale and Tre Case, among fields of ashes and lava, and through a small wood; after which there is nothing but ashes, into which the horses plunge knee-deep. Miss Catlow says:—"The scene was the wildest that could be imagined, and the most singular. Around us, for miles, were nothing but ashes—above, below; to the right hand and to the left, all was black, bare, and desolate; extensive enough to be grand in its desolation, and only relieved by old lava streams, of a reddish or iron-grey colour, and sometimes bright yellow, marking the presence of sulphur. When we looked up there also were ashes, extending for miles, crowned at the summit by the smoke and vapour, which every five minutes increased in thickness, then threw out a fresh volley to add to the heap."

"The first twenty steps were amply sufficient to convince us that it would be totally impossible to climb that nearly perpendicular ascent of loose ashes without help, for we sank above our ankles at every step, and slipped one-and-a-half back for each two steps we made forward, so we each engaged two men to help us. The first thing they did was to gather up our dresses in the front and tie them together with a handkerchief (making a loop of the two ends and putting it round one of our wrists), to prevent our treading on them. Then they placed in our hands a piece of stick, to the middle of which a rope was attached, which one man put over his shoulder and thus pulled us up; while the other pushed, or rather supported us behind. Even with this assistance, it proved the hardest work we had ever attempted, particularly as it became steeper and more steep. Indeed, only the loose ashes could make the ascent practicable; yet, of course, they added greatly to the fatigue, as at each step we sank into them a considerable depth. Every twenty or thirty steps we threw ourselves down on the ground to gasp for breath. Sometimes, with the mere inability to hold on, we let go the rope, and either threw our leader on his nose, as he stooped forward in pulling, or ran the risk of rolling down the declivity with our follower behind. Their strength, however, held us up; after a minute's rest came another effort and another fall. Several times we were on the point of giving it up, for the loss of breath and excessive thirst were almost too painful; but it really looked so short a distance that it seemed a pity to fail at last; and our men encouraged us, 'Coraggio, Signora!'—assuring us every minute we stopped that 'cinque minuti' would take us to the summit. After nearly half-an-hour of 'cinque minuti,' we arrived at the lava—the very lava we had seen flowing red-hot ten days before; and then, one more steep pull, with smoke and steam above, below, and around, placed us panting on the edge of the crater."

This Crater is not a shelving basin, but an irregular gulf of lava, from which issue jets of vapour and smoke, and which is too hot, sometimes, to sit on or touch. In the midst are some funnel-shaped cones, about 100 feet high, the safety-valves of the volcano, giving out their con-

tents alternately, consisting of smoke, explosions of scoræ, or ashes. The rough plain, covered with blocks of lava, and heaps of cinders, which stood at the top of Vesuvius before the eruption of October, 1822, was then succeeded by the present large oval gulf, which is 3 miles in circuit, about  $\frac{1}{2}$  mile across, and 1,800 or 2,000 feet deep. This eruption cleared away 800 feet from the old cone, and brought down the height of the mountain by that amount. It is now steadily increasing.

"Twice we saw a singular appearance—that of a ring of vapour rising from the cone, and floating off to a considerable distance, preserving its perfect ring-like form for full half a minute after its emission." This is explained by Babbage, in his *Passages from the Life of a Philosopher*, in which he gives a minute account of one of the lava pits. Ladies descend the steep sides of the Cone between the guides. Among later distinguished visitors were the Prince and Princess of Prussia, and the Prince of Wales, in November, 1862.

One of the earliest notices of Vesuvius states that the top was a rough concave, in which Spartacus, in the Servile War, was besieged by the Romans. In A.D. 63, an earthquake damaged Pompeii and other places round the mountain; and in A.D. 79, one of the greatest eruptions on record took place, which overwhelmed Pompeii, Herculaneum, and Stabie with cinders, and occasioned the death of Pliny the Elder, author of the "Natural History," as related by his nephew, the younger Pliny, who narrowly escaped with his life. His uncle was in command of the Roman fleet at Misenum, but being an ardent note-taker of everything uncommon or curious, and also a stout man, he went too near the mountain, at Stabie, and was suffocated by the fumes. His body was found three days after, unburnt, like one asleep. Herculaneum was re-discovered in 1713, and Pompeii about forty years later.

*Eruptions*, chiefly of ashes, succeeded this remarkable one, in 203, 472, 512, 685, 993, 1036, 1049, 1139, 1306, 1500, 1631, 1660, 1682, 1694, and 1698. Those of the last century were 1701, 1707, 1712, 1717, 1720, 1728, 1730, 1737, 1751, 1754, 1758, 1760, 1766, 1767, 1770, 1776, 1779, 1784, 1786, 1787, and 1793. Of the present century, 1804, 1805, 1809, 1812, 1813, 1817, 1820, 1822, 1823, 1831, 1834, 1838, 1845, 1860, 1864, 1865, and 1861 (December 8th). The most recent were those of February, 1866, when snow covered the mountain, and a cone many feet high was formed at the foot of the crater of 1861; and of 1872, which overwhelmed Massa and S. Sebastiano, and destroyed sixty lives. This one broke out 25th April, near Professor Palmieri's Observatory on Hermitage Hill, 2,080 feet high; the lava pouring down to Torre del Greco, Resina, &c. The flames rose a mile high, and ashes and stones were carried 10 and 20 miles. The later ones have been generally attended with eruptions of lava; in particular those of 1767, 1779, 1787, 1794, 1806, 1818, &c. It is observed that Etna is active when Vesuvius is quiet, as in 1786, at the ear quake of Lisbon. The earthquake of Calabria took place in 1783, and of South Italy in 1857.



the great eruption of 1779, the flame was reckoned by Sir W. Hamilton to be 2 miles high. Stones as big as hogsheads have been sent up from Vesuvius as high as 2,000 feet, and fine ashes carried as far as Constantinople. Of the minerals thrown up (about 50), a full collection is in the Museum at Naples. A small box may be bought of the guides at Resina for 50 cents.

### RAILWAY ROUND THE BAY.

[The distances are given on page 248.]

**Portici (Stat.)**, the first from Naples, is a town of 12,822 population, so called, it is said, from *Herculis Porticum*, with many villas, and a royal Palace, built, 1736, by Charles III., where the antiquities from the buried cities were placed at first, before their transfer to Naples. There are some portraits of the Napoleon family in the palace. Pius IX. resided here, 1848-50, before his return to Rome. This is the station for

**Resina**, the ancient *Retina*, with a population of 16,132, and many villas. The distance from Portici railway station to the entrance of the excavations is  $\frac{1}{2}$  mile; guide not required. Resina is one of the starting points for Vesuvius (as above), and stands over the buried Roman city of

**\*Herculaneum**, one of those overwhelmed A.D. 79, by ashes, and by subsequent streams of lava. It lies from 60 to 70 feet below the surface, and was accidentally discovered again in 1713, when some well-sinkers struck on a statue in the *Theatre*, almost the only part now to be seen; it is shown by torch-light (2fr.) A space of 600 yards long by 300 broad was gradually explored; but the soil being a grey crumbling stone, as soon as one section was gone through it was filled with the rubbish of the next. Many of the treasures thus accumulated were engraved in a splendid work printed by the King of Naples, 1757. They are, generally, of a better style of art than those found at Pompeii. The Theatre would hold about 3,000 persons, and was built, according to the inscription, at the cost of "L. A. Mammius Rufus, judge and censor," one Numisius being the architect. A Basilica was also found, with a portico of forty-two columns; faced by the two statues of the Balbus family, now in the Museum. In another house were found the Dancing Faun, the Aristides, &c., with a library of black papyrus rolls, like crumbling charcoal; some of which have been unrolled and deciphered, as already mentioned (page 243).

**Torre del Greco (Stat.)** Population, 28,847. Coral-work is made. Built on lava beds; and half ruined by the earthquake and eruption of December, 1861, when the lava broke out from eleven new places on this side of Vesuvius. One stream, which burst out in May, 1858, lasted till April, 1861.

**Torre Annunziata (Stat.)** Population, 22,668. It has a government factory for fire-arms and powder, and is noted for producing the best macaroni, or "*Maccaroni della Costa*."  
*Line to Caserta, through Ottigiano and Cancelli,*  
page 232.

Here the branch to Castellammare (page 252) parts off; the main line continues to **Pompeii (Stat.)**, close to the ancient

### CITY OF POMPEII.

on the south side, entrance near the *Hôtel Diomède* and *Hôtel Suisse*. Admission, on week-days, 2 lr. (which is required to be paid each time on entering); official guides supplied free, at the turnstile; on Sunday, gratis, when guides cannot be had. The coupon of the admission ticket must be retained.

Pompeii is on the plain of the Sarno, ancient *Sarnus*, at the bottom of Vesuvius, which overwhelmed it early on an autumn morning, 24th August, A.D. 79, under successive layers of dust and ashes. This, or some other great eruption appears to have turned the course of the river, and placed the city 2 miles from the sea, which was then close by it. The fine ashes (not lava), falling gently, penetrated the houses either through their open tops or after bursting in their roofs, and gradually buried the whole city, to a depth of 12 to 20 feet, without destroying it; and thus it remained for ages, till its discovery in 1755, when the excavations commenced, which have been carried on ever since with great success. The buildings, though roofless and dismantled, are in good preservation, and from them, as they stand, and their contents (some now in the Museum), we can see how the Romans of eighteen centuries ago lived, as easily as if we had lived among them, even to the scribbling on the walls. These comprise several casts of bodies, among them that of a dog, skeletons, amphoræ, &c. Everything of any artistic interest is in the Naples museum. It is estimated that 500 to 600 persons were smothered in the eruption; an infant was discovered in 1882.

*Pompeii* had eight gates and twelve towers in its walls, which were about 2 miles in circuit, and 25 to 30 feet high, sloping on both sides, and wide enough for two or three carriages. Remains of two gates are left. Over twenty streets and one-third of the space within the walls (the western side) have been uncovered in this miniature city, which was evidently a summer resort. All the buildings are on a small scale and of low elevation, so that you see nothing till you get there. The houses consist of small dark rooms, 10 to 12 feet square, as the people lived much out of doors and in their public buildings. The shops are usually one storey high. Some of the private houses are of two storeys, as that of Diomedes, &c., with rooms opening into an interior court, many of the wall-paintings of which are still fresh. They have no chimneys (though coal has been found), and no windows. The streets are narrow, but laid, like the Via Appia, with blocks of lava, showing the ruts of wheels (one line only), and provided with stepping-stones, and raised pavements for foot passengers, edged by well-worn kerbs. The houses are tiled and the shops are mostly quite disconnected from them, having signs on the fronts; for example, a bunch of grapes

for a vintner; a cow for a milk-man. Others, as the wine and oil shops, are known by the amphora, or jars, standing in front. They were unglazed, and closed up at night with shutters.

The large houses belonging to the wealthier classes extend through from street to street, with a front in each. The entrance (*vestibulum*) led into the outer court, thence into an inner or two inner courts; the whole surrounded by rooms, all very small, and evidently used only as closets, for meals, retirement, and sleep. These were closed in; but the courts were open to the air, though sheltered by an awning. Glass was used in some of the windows. There were seats and sofas round the courts, which had mosaic floors, and contained tanks and fountains for use and ornament, vases of flowers, statuary, and marble tables. The walls and columns were oftener of stucco than marble; and the walls were adorned with frescoes, of which 840 have been found, as bright now as they were 1,800 years ago. Most of them are in the Museum at Naples.

Many of the houses have holes in them, supposed to have been made by the owners, upon returning to get out the strong box or some valuable article, after digging through the pumice and hot ashes which overwhelmed the town. Dean Burgon says—"No single object in all Pompeii affected my imagination so powerfully as discovering scratched on the base of a column in one of the courts, about 3 feet from the ground, the first letters of the Greek alphabet,  $\alpha, \beta, \gamma, \delta$ ; evidently the work of a child whose little footsteps trod that floor eighteen centuries ago." The streets brought to light are called by various names, as the Street of Fortune, Street of Mercury, Street of the Nereids, Street of Abundance, Street of the Faun, in which the *fresco* of the Battle of Issus was found, and the like. The *Street of the Tombs*, by which the town was entered from Herculaneum, is outside the walls, and is lined by many beautiful monuments, according to the ancient custom. Here is the Villa or House of *M. A. Diomedes* (opened 1771-74), where eighteen skeletons of women and children were found in a cellar, casts of some of which are in the Museum. They were provided with food, and were buried in ashes. The master of the house was found in the garden, and beside him, a slave, loaded with money and valuables. Near this is a Tavern; with the *Tombs of Nævoleia Tyche, Calventius Quintus* (1813), *Aricius Scaurus, Diomedes*, and others. Then a hemicycle, or semicircular resting-place, where skeletons of a mother and her children were found. Further on is the Villa of Cicero (1764), so called: Tombs of Mammia, Cerrinius, Porcius, &c. In 1881, Mr. R. Forbes discovered a house where the arches spring direct from the capitals of the columns, and built before A.D. 63, the date to which this style is usually referred.

The *Herculaneum Gate*, which was of three brick arches, leads to the Street of Herculaneum. Here are the *Taberna of Albinus* (1770); a *Thermopolium* (1769), or Restaurant, where marks of

*drinking-vessels* were found on the counter; the House of the Vestals (1769), with "Salve" on the door; House of the Surgeon where instruments and slabs were found; the House of Apollo, or Narcissus (1811); a Public Bakery (1810) containing four mills.

The *House of C. Sallust* (1809), one of the largest here, on a space 120 feet square.

*House of Pansa*, the *Edile* (1811-14) in the street delle Terme, another large house, in good preservation, with "Pansam Ed.", and remains of paintings on the walls. It is 300 feet by 120 feet, fitted up with an atrium, impluvium, tablinum, triclinium, peristyle, &c., as seen in the restored model of it, in the Crystal Palace. Here Christian symbols, accompanied by caricatures, have been discovered.

*House of the Tragic Poet* (1824-26), with a "Cave Canem" in mosaic (now at Naples). Here some of the best paintings, as the Sacrifice of Iphigenia, Achilles and Briseis, &c., were found.

*Public Baths* (1824), nearly opposite, for men and women, with painted walls, niches for oil and perfumes. These were almost new, when covered with the ashes. Near these is the School of the Gladiators—so called from the paintings. Also the House of Iphigenia, close to the recent excavations.

House of Meleager (1830), in the Street of Mercury.

Fullonica, or Fuller's House (1826).

House of the Nereids (1830), with a colonnade of twenty-four pillars. House of the Quæstor, or Castor and Pollux (1829-30). Here two bronze money chests were found containing fifty coins; with some others which looked as if they were dug out after the eruption.

Houses of Apollo and of the Wounded Adonis, and a Tavern, with ornaments alluding to drinking.

House of the Faun (1829-34), in the Street of the Faun. House of the Labyrinth (1830).

Other remarkable edifices are *Casa del Diadument*, with a handsome hall with fourteen columns. House of Siricus, with an adjoining bakehouse; one of the rooms contains good paintings of Neptune and Apollo, Vulcan and Thetis, and Hercules intoxicated. House with the Balcony (restored) in a street called the *Vicolo del Balcone Pensile*. House of the Boar Hunt, so called from a mosaic.

*Forum*, an oblong, about 520 feet by 110, surrounded by remains of public buildings, temples, arches, pedestals for statues, &c., and the pillars of a Doric colonnade, on a small scale, the height being only 12 feet.

*Temple of Jupiter* (1817), north of the Forum, 120 feet by 43 feet, with Corinthian columns, having a fine view over the ancient city, and of the sea. In the prisons, near this, two skeletons were found in iron stocks.

*Temple of Venus* (1817), west of the Forum.

rounded by a portico. The deity to whom this was dedicated was, however, probably Apollo.

*Temple of Fortune*, built by M. Tullius.

*Basilica*, or Court of Justice, also west of the Forum, an open building, 220 feet by 80; the largest in Pompeii, and the best preserved basilica now existing. It stood on twenty-eight brick columns covered with stucco; those at the corners being clustered like Gothic pillars. Near this are the Houses of Championnet, discovered by General Championnet (1799), and a Public School.

*Exchange* (1821), east of the Forum, built by the priestess Eumachia, 120 feet by 65 feet, surrounded by a double gallery and portico. Near this are—the House of the Queen of England, opened (1838) before Queen Adelaide; and the Temple of Mercury, or Augustus (1818).

*Pantheon*, or Temple of Augustus (1818), east of the Forum, an open space, having an altar in the midst, surrounded by twelve pedestals, cells for the priests, and an *adulca* coloured with good fresh-looking frescoes.

Two Theatres, large and small, open at the top. The larger, a tragic Theatre (1764), would hold about 5,000; the smaller (1796), about 1,500.

*Temple of Hercules*, or *Neptune* (1769), made of large massive stones, and reckoned to be the oldest building in Pompeii. It commands a fine view.

*Temple of Isis* (1765).—Here a skeleton of a priest was found, with his valuables about him; also remains of chicken bones and fish bones, egg shells.

*Gladiators' Barracks*, in which sixty skeletons, and stocks for punishment were found. Boxing figures were found scratched on the walls. These, with the above-mentioned theatres and temples, are near the Triangular Forum.

*Amphitheatre* (1748-1816), at the east extremity of the town, beyond a space still uncleared; an oval 430 feet by 335 feet, and comparatively small; but the lower part, where the ashes protected it, is almost perfect. Here the coupon of the entrance ticket will have to be shown.

Near the Amphitheatre is the Villa of Julia Felix (1764-5), the owner of much property here.

Several houses have their walls ornamented with arabesques and landscapes, and figures roughly sketched. Among the inscriptions are some from Virgil, Ovid, and Propertius, but none from Horace; nor have any papyrus been yet discovered here, as at Herculaneum. In September, 1863, the remains of four skeletons were discovered in a small street, under a heap of indurated ashes which had moulded itself over them. By pouring in liquid plaster, the Director, Cavaliere Fiorelli, managed to preserve the bodies in the attitudes and *dresses in which they were surprised by the eruption. They are in the Pompeii Museum. (See a description of them, page 242.)*

*The visit requires 4 or 5 hours for even a cursory inspection; those who cannot spare this would omit the Amphitheatre.*

**Castellammare (Stat.).—Hotels:** Quisisana, opposite the Palace, in view of Vesuvius, &c.; *Stabia*, on the sea, with a fine view; Reale (Royal); Europe; Gran Bretagna; Italia; Imperiale. In a spot on the south side of the bay, between it and the slope of the S. Angelo range, called Monte d'Auro. Population, 22,310. It commands an excellent view of Vesuvius and the bay, especially from the Royal Villa of *Quisisana* (i.e., Here is health), a plain building up the hills, now Hotel Margherita. There is a walk through the Bosco di Quisisana, Monte Coppola, and to the highest point of the S. Angelo, called Tre Pizzi. The Monte Pozzano Convent, passed on the return from Monte Coppola, was founded by Gonsalvo da Cordova, on the site of a Temple of Diana.

Castellammare has a royal dockyard and arsenal, with some mineral springs. It stands on the site of *\*Stabia*, which was ruined by Sylla, and destroyed A.D. 79, with *Pompeii* and *Herculaneum*.

The sea retired from it during the eruption and from the coast, leaving a place for the modern town, which grew out of a castle founded by the Emperor Frederick II. Charles of Anjou walled it round. It was while making for Stabia that the elder Pliny met with his death. It is a favourite resort in summer, and there is a beautiful road by Vico Equense (p. 253) to Sorrento.

The great earthquake of December, 1857, was felt all over the south of Italy. Its effects at Castellammare, on night of 10th December, are described by Miss Catlow, a resident at the time.

"We retired early, but after a short time were disturbed with a slight cracking noise, which, as we attributed it at first to the wood-fire in the adjoining room, did not excite any alarm. As it increased, however, our attention was aroused, and as we listened, the same noise began in our room, accompanied by an indescribable grating and rustling, as though the walls had suddenly been endowed with life. We started up with a vague feeling that something terrible was about to happen; and then the *whole house began to move and we knew it was an earthquake!* Almost before the motion ceased (and it lasted only a few seconds), the large square before the hotel was filled with people, screaming and calling out, 'Il terremoto! Il terremoto!' While getting a light the awful and mysterious sounds returned far more violently. All the walls and beams seemed to be rubbing against each other, and cracking as though they would split from top to bottom. Two minutes after the oscillations began again, and with much greater violence. We stood in the middle of the room holding by the chairs and each other; the floor appearing to heave under our feet, and the walls swaying backwards and forwards. This was a terrible moment; and not the least fearful part was the shrieking of the poor people, the loud screams of the children, and the ringing of the church bells caused by the vibration. We felt as if one more shake must bring this large, square, solid house down."

Three shocks frequently succeed each other; and the safest place is under the doorways, for, though beams and ceilings give way, the walls generally stand. In this case, where the walls were 5 feet thick, there was a deep recess at the door. Next day, "Vesuvius looked very grand and ominous, with its enormous column of smoke rising high in the air, and then taking the shape of a pine tree, which, when the evening sun touched it with gold and crimson, was one of the grandest things we had seen." In the evening there was a shock sufficient to move the water in the slop-basin, and set the chandeliers swinging. In this case, until the end of the month, the "earth trembled many times a day, with a motion like that of a lid of a boiling kettle. On the last day of that month there was a smart shock, and then we felt no more."

About 3 miles east is LETTERE, in a fine situation, under Monte Cereto. The line is continued to

**Gragnano** (population, 11,376), a place famous for its macaroni, and yielding excellent wine.

"We found it a most amusing sight. On entering the room we saw three men seated on a long pole, with bare limbs, wearing only shirt and drawers. They were dancing up and down in order to work the other end of the lever, which being attached over a board on which the paste was placed, kneaded it by a constant succession of blows and chops. Each time they raised the body, they sprang forward, till, having described a quarter of a circle, they suddenly jerked the pole back again, and began this most extraordinary dance once more. Two men were mixing a quantity of flour, made of Sicilian corn, with water to form the dough. Another set were running backwards and forwards with a long lever turning a screw, by which the paste was forced through holes in an iron plate. This plate was taken out to show us. Below it, in a hole, sat a boy with a fan in his hand, cooling the macaroni pipes as they came through, breaking them off at a certain length, and handing them to another to hang them on the drying line."—(*Miss Cailloc*.) This clumsy machinery might easily be improved, but the people set their faces against any change.

From Gragnano a winding road up the hills leads past Le Franche and Pimonte. Thence the Tre Pizzi, and over the mountains to AMALFI, on the Gulf of Salerno. (See next page.)

The road to Sorrento, along the bay, is a most picturesque route, something like the Riviera from Nice to Genoa, with the sea on one side, and hills and cliffs on the other. It is a charming labyrinth of orange and lemon gardens, olive groves, narrow lanes, villas, &c., intersected by ravines running to the sea.

**Vico**, or **VICS EQUENSA** (population, 12,818), the ancient *Vicus Equensis*, was built 1300, by Charles II., and is picturesquely seated on the slope of *bold cliffs*, at the mouth of a beautiful valley. There is a natural grotto, or arch, in the sea below, called the "Bridge of Vico," through which the

sea dashes, in rough weather, with a tremendous roar. Vico is noted for its good wine. The Cathedral has the tomb of Filangieri, a celebrated jurist of the 18th century.

After turning Punta di Scuto, a fine prospect of the Piano di Sorrento comes into view, consisting of a beautiful plain of volcanic rock, covered with orange, mulberry, lemon, and other trees, hemmed in with hills on three sides, and the sea on the fourth, where the cliffs are 200 feet high, terminating in Capo di Sorrento. The small town of META has a good hotel, from which excursions may be made to Camaldoli di Meta. All this coast round to the Bay of Salerno is marked by ancient towers and modern forts.

#### Sorrento.—Hotels:

Croce di Malta, or Sirena; Tasso; Tramontano; D'Angleterre (Soldani's).

English Church Service, in summer.

The *Syrentum*, or Syren's Town, of the Greeks, and *Surrentum* of the Romans. Population, 7,000. The entrance to it is close to a deep, picturesque gorge. It is the birth-place of Tasso, and a bishop's see, standing in the delightful plain just mentioned, which, being mild and sheltered, is covered with villas, and is a great resort of the Neapolitans in summer. There is a good supply of tolerably pure drinking water. Villas and lodgings may be had at all prices. Fish, meat, fruit, milk, &c., are cheap and good. Its fatted calves and hogs are also celebrated; but its "Surrentina" wine has lost character. Carriages, mules, donkeys, and boats may be hired for visiting the points of view with which the neighbourhood of this beautiful spot abounds, and which have made it a favourite residence from the time of Augustus. Here, for a time, lived Boccaccio, Domenichino, Spagnoletto, Caravaggio, Salvator Rosa, and other artists. The scenery is the perfection of that style which we call Italian. There is a government School of Art, where fine inlaid wood-work (*tarsia*) can be obtained.

Torquato Tasso, the poet, was born 1544, in a house on the cliff, now swallowed up by the sea, though the ruins can still be seen below the Albergo del Tasso. To this he returned after his captivity in 1577. He lived also in disguise, at his sister's house, Palazzo Sersale. He is claimed by Bergamo, because his father was born there; just as Petrarch is called a Florentine, though born at Arezzo; which Goldoni defends by the old question:—

• • • • • "Se nato fussi in mar  
Concittadin del pesci vi facessi chiamar?"

(If born at sea, would you claim to be a fish?)

Among the few large buildings are the Bishop's Palace, the Villas of the Counts of Syracuse and Aquila, and Villa Pnolo, on the site of *Pollux* Felix's house, described by Statius.

The other antiquities comprise fragments of Temples of Heracles, and of an Amphitheatre with a kneeling figure, from the Temple of *Seis* in the public square; and cisterns near *For* Piano.

*Excursions* may be made to various places within a few miles of Sorrento. (1.) To the Conti delle Fontanelle and Cernenna Hills, at the back of the town, on the ridge which runs through the peninsula, said to be infested with wolves in winter. From Piccolo S. Angelo there is a splendid view of both gulfs, Cape Minerva, the Rock of Capri, the Syrens, the Groves of Amalfi, the Plain of Pæstum: a prospect of incomparable beauty. Thence down by a steep, picturesque path to Scaricatojo (4 miles from Sorrento), on the Bay of Salerno, the nearest place for a boat to the *Isles of the Syrens*, opposite, 2 miles distant. These uninhabited rocks, otherwise called *I Galli*, from the *gallik*, or towers, erected by Pedro de Toledo, to guard the coast, were formerly the state prison of the little Republic of Amalfi (further east), and are the "Sirenum Scopuli," of Virgil, where the Syrens lived, who attracted their victims with a song, and then ate them up. From Scaricatojo it is 4 miles, along the coast, to POSITANO; which may be reached direct from Sorrento, *viâ* the picturesque village of Arola and Santa Maria a Castello.

(2.) A round of 10 or 12 miles may be taken from Sorrento to *Santa Agata Deserto*, a convent on a point commanding an extensive prospect of land and sea; thence down to *Crapollo*, Nerano, and *Punta della Campanella*, the ancient Cape Minerva, at the end of the peninsula, where stood a temple to Minerva; now marked by a bell-tower, built in the sixteenth century, to warn the country of the approach of corsairs. Capri is 3 miles from this point, but is best visited by a boat from Salerno (3 miles). Thence round to Marigliano, and MASSA, or Massalubrense, a town of 8,413 population, with S. Francesco's Church (on the site of a Temple of Juno), the festa of which is 15th August. From this it is 3 miles to Sorrento.

From **Torre dell' Annunziata (Stat.)** the rail passes

**Pompeii (Stat.)**, **Valle di Pompeii (Stat.)**, and

**Scafati (Stat.)**, on the River Sarno, in a fertile plain. Near this place, in 1853, were found the remains of a villa, 3 or 4 feet below the surface. Except the arcades it had no likeness to those at Pompeii. It contained ten rooms; skeletons of a man, woman, and bird, with some bronze instruments. Thence past

**Angri (Stat.)**, under the Monte Angelo, and among vineyards and cotton fields.

**Pagani (Stat.)** Population, 13,330. So called from the old Saracen Pagans (as they are called) settled at Nocera. At the church are relics of S. Alfonso di Liguori.

**Nocera (Stat.)** The ancient *Nuceria*, in a valley surrounded by volcanic hills. Here Frederick I. settled 20,000 Saracens; and, in the citadel, *van VI.* was besieged for six months by Charles

of Durazzo, against whom the Pope thundered a daily excommunication. Nocera (sometimes called Nocera dei Pagani) is divided into Superiore and Inferiore, with a population of 16,035.

**S. Clementi (Stat.)**, where the line enters the hills, close to the road to Salerno, passing through a valley offering some of the most charming scenery about Naples.

**Cava (Stat.)**, among magnificent hills, between Monte Angelo and a branch of the Apennines, which terminates on the Gulf of Salerno. Valery describes *La Cava* as a Swiss valley, with the sun and olives of Naples. It is full of the "savage picturesque" which Salvator Rosa loved to paint. Population, 22,077. It consists of a few old narrow arched streets; and, among other attractions, it has the ancient Benedictine Monastery of Trinità dell' Cava, on Monte Finestra, founded 1025; remarkable for its archives, containing above 40,000 parchments and 40,000 paper documents, relative to mediæval history, the earliest dating from 840. Here Filangieri composed his history.

**Vietri (Stat.)**, population, 8,815, on the Gulf of Salerno, at the mouth of the La Cava Gorge; a wild and romantic spot, with fine hills, broken cliffs, and splendid sea views. The village is perched on the heights above. From here a visit may be paid to Amalfi, 6 miles to the west, along a picturesque road, which winds and changes every 50 yards. Diligence twice daily.

**[Vietri to Amalfi.]**—The road passes a succession of gorges, or ravines, from the Monte Angelo, with a village at the mouth of each, guarded by machicolated castles and forts perched on the cliffs above, in the Norman style. The first place is

CETARA, a picturesque little fishing village, which was a nest of pirates in the last century. It is close to an ancient tower and backed by lofty hills. Round Cape d'Orso, into the lovely Bay of Amalfi, under Monte Falesco and its ruined convent.

MAJORI, or MAIORI, at the mouth of the little River Senna, has paper and macaroni mills, and the old Castle of Santa Nicola on the heights.

MIXORI, noted for its lemons, olives, and vineyards, is near a steep hill, which is terraced up to the top with gardens.

ATRANI, a small town, with a church having handsome bronze doors of the 11th century.

**Amalfi**, a bishop's see, on the rapid Canneto.

*Hotels:* Del Cappuccini; Della Luna.

It is in a fine situation, on the steep side of a cliff, at the mouth of the gorge, and though having now only 7,616 inhabitants, and full of beggars and dirt, was in the twelfth century a thriving port and republic, with a population of 50,000. It is said to have been founded by some Roman settlers in the fourth century; it embarked in the crusades, and opened a great trade with the East, in common with Venice, Genoa, &c.; had a line of dopes, and obtained possession of the Island of Capri. The

first hospital of St. John of Jerusalem, in Palestine, from which the Hospitalers took their rise, was founded by the citizens of Amalfi, about 1040. One of its traders, F. Gloja, brought into notice, in Europe, in 1302, the Chinese invention of the *Compass*, which figures in the town arms. In the eleventh century it was taken by Robert Guiscard, and a century later it was sacked by the Pisans, whose discovery here of a copy of Justinian's *Pandects* contributed to revive the study of civil law in Europe. The only building of note is the

*Cathedral of S. Andrea*, a good specimen of the Norman style of the eleventh century. It is reached by fifty steps, and has a campanile; a portico resting on ancient pillars, from Pæstum; bronze doors with silver ornaments, in the Byzantine style; a fine bronze statue (by Maccarino) of *St. Andrew*, whose bones are in the crypt below. He appears as an old man, proclaiming the Gospel, as he walks along. The font is an old porphyry urn; and there are two sarcophagi with antique bas-reliefs.

The Capuchin Monastery (1212) is now a *dependence* of the Hotel dei Cappuccini.

There is a sea Cave here under the cliffs, worth notice, to be visited by boat. The *Valle de' Molini* is a romantic winding glen, frequented by Stanfield; whose view of it, Miss Catlow says, was painted from a cave near the Capuchin Convent, founded 1212. It leads up to the old Castello di Pulone, with a fine view of the Calabrian Hills.

From Amalfi, further west to Positano, is about 8 miles, by the beautiful coast passing VETRICIA MINORE; CONCA, a small picturesque seated port; PRAGANO, near VETRICIA MAGGIORE, and Cape Sottile. From Positano the new road leads to Meta and Sorrento.

From Amalfi to Ravello, up the hills,  $\frac{1}{2}$  hour.

**Ravello**, population 2,000 (once 36,000), a celebrated town, with the Ruffalo palace (12th century), now in possession of a Scotch gentleman, and the Cathedral of St. Pantaleone, with a very beautiful pulpit and reading desk. On the other side of the torrent, opposite Ravello, is **Scala**, the episcopal church of which is worth visiting for the crypt, containing a very interesting crucifix and a beautiful tomb of one of the Ruffalo family.]

The next place to Vietri on the rail is

**Salerno (Stat.)**.—*Hotels*: Nuova; Europa; Vittoria; Inghilterra—on the shore of the beautiful Gulf of Salerno, formerly of Pæstum, terminating in the Posidium Promontory, now Punta di Licosa, about 25 miles distant. Salerno is the ancient *Salernum*, on the Via Aquilia, the seat of the local government, and an archbishop's see, with a population of 32,965. It stands in a fine situation, under an old castle, backed by a spur of the Apennines; but, though once famous for its school of medicine, it is now an unhealthy decayed place, full of narrow and dirty streets. It was one of the chief seats of the *Saracens* and their Norman successors in this part of Italy, but was ruined in 1193, by the

Emperor, Henry VI. Its port, constructed by John of Procida, is almost choked with sand, and allows only small vessels to come up to the quay. Pæstum is usually visited from here.

The *Cathedral of St. Matthew* is a Gothic building, founded 1084, by Robert Guiscard, with materials from the ruins of Pæstum. Besides some ancient bas-reliefs, pillars, &c., it contains the tombs of Pope Gregory VII., the famous Hildebrand, who died here in exile. It was restored in 1678. Also some Norman tombs; with that of Margaret, mother of King Ladislas, in the crypt, near the relics of St. Matthew, whose altar above is the work of D. Fontana. Several early mosaics may be noticed in the pavement and elsewhere.

The Governor's palace is worth notice. A large September fair is held here. The Medical School of Salerno, or *Scuola Salernitana* (or *Psalermitana*), was founded by Judæo-Arabic physicians in the ninth century, and revived by Constantinus Afer, or Africanus, a Carthage refugee, suspected of magic in his own country, who settled here in 1060. One of its members was the famous John of Procida, the adviser of the Sicilian Vespers. In 1137 a Medical University was established here, from which issued the oldest medical statutes in Europe. It took St. Matthew for its patron, and published a popular "*Regimen Sanitatis*," in rhyming hexameters, which had a great circulation. Here the trick mentioned under Eboli (Route 40) was played, 1860, which resulted in the recall of a *corps d'armée* and their being sent to the Volturmo; and from here Garibaldi started on 7th September, with a special train of four carriages, and took Naples.

From Salerno the rail passes to **Pontecagnano (Stat.)**, **Montecorvino (Stat.)**, **Battipaglia (Stat.)**, and **Eboli (Stat.)**, see page 269.

From Battipaglia there is a rail, 13 miles, to Pæstum, passing through S. Nicola, Albanello, and Capaccio, across a large plain, bordered by forests and Monte Alborno in the Calabrian Mountains. It is swampy, and divided into large farms, with fine grey oxen, black buffaloes, sheep, goats, pigs, and fierce dogs. Malaria is only to be feared at certain seasons and at night. The line crosses the River *Sile*, or *Silarus*, which turns everything it touches into hard silicate of lime. Between this and Pæstum, Crassus defeated Spartacus, in the Servile War. The solitary ruins of

**Pesto**, the ancient *Pæstum*, consist chiefly of the remains of three Temples (one misnamed a Basilica), and are interesting, as specimens of the earliest style of Greek-Doric architecture, of a simple and massive character, corresponding in age with the Pantheon at Athens. They stand on a deserted spot, near the Fiume Salso, which has a petrifying quality like the *Sile*. Pæstum was at first a Greek city and port, called *Hydra* and *Posidonia*, founded at the outlet of the "*Pæstana* valley," which was celebrated for their natural fertility, and now marked by many sulphurous springs, stagnant pools, are under cultivation, tobacco

being grown here. There is a little tavern, where only eggs and sausages can be obtained. It was in this neighbourhood that Mr. Moens, the artist, was captured by handitti, and kept nearly two years. The nearest town is Capaccio (population, 2,000).

Pæstum was partly inhabited till the eleventh century, when Robert Guiscard made use of its stones to build Salerno. The larger temple, called the *Temple of Neptune*, was 196 feet long by 79 wide, and open to the sky. Its raised cella, or inner court, has seven Doric columns on each side supporting an architrave, on which stood a second row of smaller columns. The external colonnade, which is what first meets the eye, consists of six columns in front, and fourteen down the sides (i.e., fourteen counting the end columns in the front), or thirty-six in all. They are fluted, but are massive, and somewhat stumpy in appearance, from the disproportion between their diameter and height. The height (including the capital) of each is 29 feet 10 inches; diameter at the base, and below the capital, 7 feet and 4 feet 9 inches. The capital and abacus have an unusual spread; and the entablature above them, which remains with the pediments, corresponds in depth and solidity to the massiveness of the columns. The floor of this, as of the other building, is heaped with blocks of stone and rubbish.

The *Temple of Ceres*, or *Vesta*, or smaller temple, is 107 feet by 47, with six columns in front, and thirteen in the sides (counting the corner ones in the front, as above), or thirty-four in all, some of which are fluted. There are some slight differences of arrangements internally. Height of column and capital, 20 feet 4 inches. The pediments at each end, and the entablature all round, remain.

Another building, usually called the *Basilica*, 177 feet by 75, is a more recent temple, with nine columns at each end, and eighteen down the sides (counting the corner columns), or fifty in all. Three columns remain of an inner row, which divided this temple down the middle, and made a double temple of it, as some suppose. The pillars fall in suddenly at about two-thirds of the height, which gives them a bulging appearance. Height, including capital, 20 feet 10 inches.

All three temples are elevated three steps from the ground; their columns are without bases, springing directly out of the topmost step, and stand closer than usual. The temples are built of the brownish grey travertine, found on the spot, hard and brittle, and containing petrifications.

Only the vaults and the shape of a small *Amphitheatre* can be made out; but the massive walls of the city are plain enough on three sides, especially on the east, where pieces of towers exist. Some tombs, with Greek vases, and paintings, have been discovered. Pæstum was celebrated for its *"bifera rosaria Pæsti,"* "double-bearing roses, which bloomed twice a year, in May and September.

The line is continued to *Agropoli*,  $5\frac{1}{2}$  miles, and *Pisciotta*,  $23\frac{1}{2}$  miles further, and is intended to pass along the coast line of the "Instep" to *Regina* (page 272).

### Naples to Posilipo, the Grotta del Cane, Pozzuoli, Solfatara, Baise, Cape Misenum, Cumæ, &c.

This corner of the bay appears to have been the most favourite of any with the wealthy Romans, whose villas lined the coast in thick succession, and rendered it one of the most populous spots in Italy. It also embraces an interesting volcanic district, including the Phlegræi Campi, or Burning Plains, Styx, and Acheron, the Elysian Fields, Tartarus, Lethe, the Cimmerian Shades, and other apparatus of the Roman poets.

(1.) At the west end of the Chiaja and Mergellina, where the roads divide off, one called *Strada Nuova*, made in 1812, follows the coast, passing several modern villas, the *Capo di Posilipo*, and the *Gajola* rock, at the end of the point which divides the Gulf of Naples from that of Pozzuoli. Here are some remains of the *Villa of Vedius Pollio* and *Lucullus's Villa*; with a theatre, baths, fishponds, &c.; and a ruin called *Scuola* or *Scoglio di Virgilio*. *Pausilypon*, the old name for this promontory, is derived from a Greek word, equivalent to *Sans Souci*, which was the appellation of *Pollio's Villa*. Farther on, in the Gulf of Pozzuoli, is another tunnel, through the hill near *Punta di Coroglio*, called *Grotta di Sejano*, or *Grotta di Pozzuoli*, about 2,750 feet long, and wider than that of *Posilipo*, nearer the city. It was cut in the time of Augustus, by *Cocceius the engineer*. Opposite this is the *Lazaretto Vecchio*, where ships find shelter when the *Iberico*, or south-west wind, blows; inside the *Island of Nisida*, the ancient *Nesos*, which is the crater of an extinct volcano, and celebrated for its asparagus, figs, grapes, &c., and as the retreat of *Brutus*, after the death of *Cæsar*. *Bagnoli* and its warm springs are farther along the coast towards *Pozzuoli*, distant from *Naples* about 6 miles by direct tramway.

(2.) Leaving *Naples* by the *Grotta of Posilipo*, we come to *Fuorigrotta*, where the tramway strikes off to *Bagnoli*, and a road goes off to *Lake Agnano*, formed by the crater of a volcano of comparatively modern date, which gives out much sulphureous gas. The lake is now dried up. On the south bank near the road are the sulphur and alum vapour baths, called *Stufe di S. Germano* (after a bishop of the sixth century), which are useful in rheumatism, gout, consumption, &c.; and the

*Grotta del Cane*, or *Dog Grotto* (admission, 50 cents.), a cave in which fumes issue, mixed with carbonic acid gas, and are fatal to any one breathing them near the ground. Its name is derived from the dogs kept by the custode to experiment upon, to those who are thoughtless enough to allow it, for which 1 lira extra is charged. In a few seconds the dog falls senseless, and is revived by being pulled out and dashed into the water; but as a lighted torch is quite enough to prove the well-known fact that this gas stops combustion, the exhibition of its effects on a miserable dog is unnecessary and cruel. To the north-west of *Lake Agnano* is the

*Monte Astroni*, a fine regular specimen of an extinct volcano, about 4 miles in circuit, the crater of which is turned into a royal forest preserved for deer and boars. It contains three small lakes. A road runs round it. Entrance, 50 cents., but the permesso previously obtained for the Palazzo Reale, Capodimonte, &c., must be shown also. All about here is part of the Phlegrean Fields; and about 1 mile west is another conspicuous volcanic cone, called *Monte Barbaro*, or *Gauro*, the ancient *Gaurus*, now covered with vineyards.

Between *Monte Astroni* and *Pozzuoli* is

*Monte Solfatara*, another volcanic hill, the ancient *Forum Vulcani*, which poured down lava in 1198, and still throws out fumes of sulphuretted hydrogen and other gases; flames even may be seen at night. It produces sulphur and alum in the crevices of the rock, and sounds hollow in some parts when struck with a stone. At the foot is the *Aqua della Bolla*, or *Piscatorelli*: being hot alum springs, called *Fontes Leucogei* by Pliny, from the white colour of the rock. They are found useful in diseases of the skin. *Solfatara* may be reached from *Pozzuoli* on foot in 20 minutes; those who intend ascending *Vesuvius* may well omit this excursion. Tramway from *Bagnoli* to

**POZZUOLI** (*Hotel*: *Gran Bretagna*), on a peninsula in a small gulf; is the ancient *Dicaearchia*, or *Puteoli*, formerly the chief Roman city on the Bay of Naples, and a port carrying on a large commerce with the Levant. Here, after his voyage and shipwreck, St. Paul landed in a trader from Alexandria, bringing home wheat, and found brethren—Jews engaged in business—with whom he tarried 7 days before proceeding to Rome. It has suffered not only from the Goths, Saracens, Turks, and other invaders, but also through eruptions from the *Solfatara* and *Monte Nuovo* behind it, especially that of 1538. At present it is an old, half-ruined town and bishop's see (population, 14,703), abounding in remains of temples, villas, theatres, baths, and other antiquities, as well as in *sham antiques*, lamps, sibyls, &c., which are manufactured here in great numbers. Its water, with a strong sulphuric taste, is drunk by the Naples people in hot weather.

On a plot of 250,000 square yards on the sea shore, about  $\frac{1}{2}$  mile from the town, close to the railway, Sir W. Armstrong has erected steel works, and an armour-plate and gun factory, which employ 6,000 workmen.

Guides are very troublesome here, and are really not required.

The *Cathedral of S. Proculo* is on the site of a Roman temple to Augustus, built by L. Calpurnius, and contains some of its ancient columns, with tombs of a duke of Montpensier and of Porgolesse, the composer. In the *Piazza Grande* are statues of a Roman senator and a bishop. Among the other antiquities, one of the best preserved is the

\**Amphitheatre*, or *Colosseo*, a picturesque ruin, under *Solfatara*, built of reticulated masonry, in three rows of arches, made of layers of thin bricks and square ones laid diamond fashion, and ornamented with stucco, bits of which are still preserved.

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It is 480 feet by 380, with four entrances; being somewhat larger than that at Verona and older than that of Rome. Nero performed here as a gladiator, at the time when he entertained Tirdates of Armenia. Admission, 1 lira; Sundays, free. Near this relic are two reservoirs; one, called the *Piscina Grande*, large enough for a boat to row in; the other, called the *Labyrinth of Dædalus*. There are remains of *Baths*, formerly called the Temple of *Diana* and *Neptune*; also tombs and *Columbaria*, on the ways which led to Naples and Rome, and a cemetery which was overwhelmed with lava from *Solfatara*.

A *Mole*, or *Ponte* (usually called the *Ponte di Caligola*, who made only a bridge of boats here for a freak) was built out from the point, to shelter the harbour, constructed of open arches, of which only a small piece is left, 16 feet long, and 13 above water. It is 2 miles across the bay to *Baia*; beyond which *Monte Procida* and *Cape Misenum* are seen.

Passing down hill from the town we come to the remains of *Cicero's Villa*, called *Academia* and *Villa Puteolana*, once close to the sea, but since put back from it by the earthquakes of *Monte Nuovo*.

A portico and some other parts are left of this villa, in which the great orator wrote his *Academical Questions* and other works. Hereabouts are seen remains of a Theatre, and of a Temple of *Antinous*; but those of a Temple of *Neptune* and another of the *Nymphs* are submerged by the sea, though partially visible. But the most curious relic is that of a

\**Temple of Jupiter Serapis*, dedicated to *Osiris*, which tells a remarkable tale upon the face of it, of the alternate rise and fall of the coast line, occasioned by volcanic action, of which so much is made in *Lyell's Geology*. It was a round building of sixteen plain cipolino columns, three of which remain standing, 40 feet high, with fragments of others, the floor being under water.

"For some distance above the pedestal these columns are smooth, probably owing to having been buried to that height in ashes or rubbish. Above this is a breadth of about 9 feet, which is eaten away by the action of water, and bored into by the *Lithodermus modiola*, a boring mollusc, the shells of which may still be seen in the holes. Above this, again, the columns are quite smooth. To account for these marks, it is supposed that the ground on which the temple stood had gradually sunk, even before the building was abandoned, as there are two pavements, one above the other, at a distance of some feet. The sea then encroached, covering the columns for many years, whilst these diminutive creatures used them for their secure habitations, little aware what a tale their small perforations would tell to after ages. In the sixteenth century there were many earthquakes on this coast; and in 1538, the *Monte Nuovo* was raised in a few days by the great quantity of ashes and burning matter thrown out, which formed a hill between the sea and 500 feet high; the whole coast being elevated, and the sea consequently retiring beyond where it has before been. At the time of this extraordinary event the temple was probably ruined; and



little marine animals that so clearly tell the wonderful tale, all died. At the early part of the present century the pavement was dry, or at least was only occasionally covered during storms, when the sea rose high. In twenty years after it was covered by the high tides, which, though very slight in this neighbourhood, do make a difference on the shores. Since then the water has been again gradually gaining a higher level; and when we saw it there seemed to be a depth of 2 feet."—(Miss CATLOW's *Sketching Rambles*.) The earthquake of December, 1856, was felt here.

Railway from Pozzuoli to Bala and Cuma. The stations are Cantaniere, Armstrong, Arco Felice, Lago Lucrino, Bala, Cuma-Fusaro, and Torregaveta.

About 1 mile from Pozzuoli, close to the line, is *Monte Nuovo*, a volcano of modern date, which rose up in September, 1538, and in so doing overwhelmed part of the Lucrine Lake, the Villa of Agrippina, part of the Canal of Agrippa, and the Village of Tripergola, which was then resorted to for its baths. It is now about 440 feet above sea, and is excavated for pozzuolana.

*Lake Lucrinus*, famous for its *oyster beds*, is a muddy pool, close to the sea, but separated from it by a low belt of land, very narrow at one part. The remains of a very ancient causeway, called *Via Herculeæ*, are seen under the water. In her villa near this, Nero's mother, Agrippina, was smothered by his orders, after his attempt to drown her. Half a mile to the north of this is

*Lake Avernus*, in another crater, 2 miles round, the scene of *Æneas*'s descent to the Cimmerian shades, according to Virgil. It is about 70 yards deep, abounds with fish and wild ducks, and, being surrounded with chestnut trees and vineyards, is not so gloomy as poetical descriptions would make it out to be; though former exhalations may have rendered it less pleasant. Agrippa employed 20,000 slaves to cut a canal between this and Lake Lucrine, which was turned into *Portus Julius*, on the sea; and gave a sham fight on both lakes, in imitation of the battle of Actium. Two tunnels were constructed towards Bala and Cuma, one of which, near the south side of this lake, is the

*Sibyl's Cave or Grotto*; in reality nothing more than a dark passage, now nearly filled with water from a spring, but partly accessible with torches, for a fee. The real cave is at Cuma (see page 259). The Grotto is not worth visiting, especially by ladies.

Around Lake Avernus are remains of ancient *Baths*, called the *Stufe di Tritoli*, one being a large eight-sided brick building, with niches in it. And in this quarter are the famous *Bagni di Nerone* (Baths of Nero), hot sulphur springs in a cave, at a temperature of 182°, sufficient to boil an egg, and good for rheumatism, in the form of vapour baths. Martial asks, "Quid Nerone posui? Quid thermis melius Nerontianis?" The *Futa Morgana* is said to be visible here in spring. The rail traverses a tunnel to Bala.

Turning into the little Bay of Bala, the road, cut along the face of the cliffs, passes the deserted walls, foundations, and other remains of *Roman Villas*; many of them built for want of space right into the sea, where their buttresses may be still seen. Some are called after *Cæsar*, *Cato*, *Pompey*, *Sylla*, *Hadrian*, *Nero*, and other names, real or fanciful. The young *Marcellus*, who was to have succeeded *Augustus*, died here of water on the chest. Also several ruined *Baths* called temples; as the Temple of *Diana*, a hexagon structure; the Temple of *Mercury* (or *Troglio*), a cracked building, with an echo inside the domed rotunda, which is 70 feet diameter; and the Temple of *Venus*, an eight-sided structure, the most perfect of all. It is circular inside, about 90 feet diameter, and ornamented with stucco reliefs. At most of these a fee is asked.

*Bala*, with a modern castle built by *Pedro de Toledo*, was once the favourite watering-place of the Romans, overlooking a bay and prospect which are as beautiful as when *Horace* celebrated it—"Nullus in orbe sinus *Datis* præluet amens." It was also notorious for its dissipation and bad morals. A woman, it was said, came to it a chaste *Penelope*, and went away a *Helen*. Here the Romans found a soft climate, sheltered from the cold winds, but open to sea breezes, with a smooth sea, delightful views, and hot springs in abundance. The site is now covered with vineyards, stagnant pools, and a few farms. The sea has here encroached on the land. In this quarter are the

*Elysian Fields*, a cemetery covered with some low hills, excavated with chambers for the dead, 20 feet square, with recesses for urns. Lake *Fusaro*, the ancient *Acherusia*, is at the back of these. It is the crater of a volcano, and was the old port to Cuma. It contains an island, with a Casino for eating oysters here, as the Romans once did. A short canal to the Tyrrhenian Sea outside is called *Foce del Fusaro*. On the *Scalandrone Hill*, on its north-east side, is the *Villa Cumana* of *Cicero*, in which he received the young *Augustus*.

The road to Cape Misenum passes *BACOLI*, the ancient *Bauli*, a miserable village, near the remains of the Villa of *Hortensius*, with its fishponds; and *Cæsar's Villa*, which *Augustus* gave to *Octavia*, parts of which are called *Cento Camerelle* (Hundred Chambers), built for the soldiers on guard, the Labyrinth, and *Carceri di Nerone* (Nero's Prisons), who resided here, when he tried to drown his mother, *Agrippina*. The view from here is remarkably fine. Further on is a theatre called the *Sepulchre of Agrippina*, who was buried somewhere near this part.

The *\*Piscina Mirabilis*, on the hill above, is a massive reservoir for the fresh water which was brought by the Julian Aqueduct (50 miles long) for the use of the Roman fleet at Misenum. "On descending a flight of steps, we found ourselves in what might be termed a large subterranean cathedral, about 230 feet long, 80 feet broad, and very lofty; the massive roof supported by forty-eight large cruciform columns, in rows of twelve. Above,

are openings for ventilation, or for drawing up the water. It is now perfectly dry, and looks solid enough to remain entire for more centuries than it has already existed."—(*Miss Catlow*.) The Villa of Cornelia, the mother of the Gracchi, was near the Punta di Pennata, at the north corner of the

*Harbour of Misenum*.—This ancient Roman naval station, constructed by Agrippa, was composed of three basins, the inner one being the Mare Morto, the crater of an extinct volcano, to which the Campi Elisii, or Elysian Fields above mentioned, extended. The walks are covered with cypresses, poplars, mulberries, festooned with vines. Pliny the Elder was in command of the fleet here when he started across the bay to witness the eruption of Vesuvius, and met his death, A.D. 79. It is now a solitude. To the south is the promontory of Misenum, ending in a high cliff, 5 miles from the Punta di Posillipo, and 3 miles from the Island of Procida. It is so called from Misenum, the trumpeter of Æneas, who was buried here; or, as some say, on Monte Procida, a hill looking towards that island, which is covered with ruins of villas and tombs. See Virgil's *Æneid*, book vi.

Here Tiberius, on his return to Capri, died in a villa which belonged to Lucullus and C. Marius. Another villa was the residence of Cornelia, the mother of the Gracchi. Here, too, Madame de Staël places her "Corinne." The whole promontory is called *Mitiscola*, from *Militis Schola*, because the sailors or soldiers of the fleet used to exercise here. The prospect is a lovely one all round. This bay abounds with the *hippocampus*, here called *cavalli-marini*.

From Pozzuoli to Cuma, 5 miles, by the old Via Cumana. It passes under Monte Barbaro and by the Arco Felice, to the north of Lake Avernus; a brick arch, which served both for the road and also for the aqueduct to Misenum. Beyond this is the Grotta della Pace, a Roman tunnel.

The railway from Naples to Bala was continued in 1892 to Cuma-Fusaro and Torregaveta.

**Cuma**, founded by the Greeks on the Phlegæan Field, close to the sea, on the Via Domitiana, which runs along the coast. It was the mother of old Naples. Aristodemus, the Lacedæmonian, here gave shelter to Tarquinius Superbus, when driven from Rome; the same to whom the Sibylline books had been offered. Nero's favourite, Pétro-nius, died here, by bleeding himself to death.

It had gone to decay in Juvenal's time, was ruined by the Saracens, and was finally depopulated in 1207, when it had become a mere nest of pirates. Its site is an undulating piece of trachyte rock, called Rocca di Cuma, now covered with vineyards, the summit of which was the Acropolis. Here are the remains of the huge walls, and marbles with Greek inscriptions; and of a Doric Temple of Apollo. It commands a view of the sea and the cultivated plain around, strewed with ruins. Underneath it was the celebrated *\*Sibyl's Cave*, one of the subterranean passages blocked up by Narses, when he besieged Cumæ. At a farm, called the *House of the Sibyl*, are some baths, now used as a

winepress. Among the other antiquities are parts of an *Amphitheatre*; a Temple of the Giants, so called from some colossal statues found in it; a Temple of Diana, or a Basilica, discovered in 1852; and a Necropolis, from which some ancient urns have been extracted.

The Domitian road follows the coast past Lake Licola, to Patria and its lake, the site of *Literum*, where Scipio Africanus died in voluntary exile, with this epitaph over his grave:—"Ingrata Patria, ne ossa quidem mea habes."

### NAPLES TO THE ISLANDS.

Procida is 14 miles distant; Ischia, 18 miles; Vivara, 16 miles; Capri, 19 miles. Steamers run daily from the Immacolatella at Naples; enquiry should be made at the hotel. The visit to Capri may be made, on certain days, in one day, by steamer leaving the steps of Santa Lucia (at Naples) early in the morning. This, however, is not a good way of seeing the island, unless time does not allow a stay of two or three days. Steamers also run daily to Procida and Ischia, from Pozzuoli; rail from Naples; through-booking.

**Capri** (population, 2,907). It is 5 miles from Massa, 9 from Sorrento, 16 from Ischia, and 19 from Naples; and is remarkable for its picturesque scenery and salubrious air. It commands a fine prospect of the bay from seaward. There is no trace of volcanic formation in this island, and to this fact is attributed by many the healthiness of the climate, and the superiority of its vegetable productions, the oil, wine, and the other produce of Capri being regarded as the finest in the kingdom. Perhaps there is no spot in this neighbourhood so little known, yet so well adapted to the English taste. Here a sportsman will find abundance of quails and woodcocks twice in the year, and excellent fishing at all times—the artist, the boldest and most magnificent marine and rocky scenery—and the economist cheap and excellent living.

Amongst the natural curiosities of the island should be mentioned the Blue Grotto, the Green Grotto, and one recently discovered; but the lover of splendid scenery should never leave this island without spending a day on the heights. To its other attractions may be added the peculiar character of the air, which is singularly well suited to cases of bronchitis, where the soundness of the lungs can be guaranteed. The Blue Grotto cannot be entered when the wind is north or east.

Capri, or "Crapi," as the people call it, is due south of Naples, and 3 miles west of Cape Campanella, on the mainland, as you turn into the southern corner of the bay. It is the ancient *Caprea*, so called from its wild goats, and has a very uneven surface of limestone rocks. It is 8 or 9 miles in circuit. From a distance two humps are seen rising up; the highest of which, Monte Solaro, in the middle of the island, is 1,800 feet above the sea; and the lower one ends at Tiberius's Fall

while the little town of Capri is in the basin between. To the west of Solaro is the village of ANACAPRI (population, 2,000); from which there are 588 steps down the sloping rock to

CAPRI, the capital. Population, 2,283.

*Hotels:*

Quisisana, on the south side.

Du Louvre; Tiberio; Pagano; de Franco.

*English Church Services* in winter; and resident *Medical men*.

This place, which contains 8. Costanzo and three or four other churches, and a piazza, is an Oriental looking town, with white walls, palms, and other inviting features. At the Marina is one of the only two landing-places in the island. Near this, at the Capo Hill, at the east side of the Capri, facing the mainland, are the extensive remains of the

*Villa di Tiberio*, first built by Augustus, but enlarged by his successor, and then razed by the Senate after his death. Here Tiberius, leaving the government to Sejanus, lived in gloomy retirement for seven years, half-mad, and giving himself up to the most cruel and abominable crimes.

Only the foundations of Twelve Palaces, as they are called, are left, under the name of Camerelle; also traces of an amphitheatre, &c. The name of a grotto, once devoted to the worship of Mithra and called Mitræmonia, has been transferred into Matrimonio. From the Saitto rock, Tiberius, it is said, used to throw his victims, after torturing them. Three rocks in the water like pyramids, near the palace, are called Furaglioni. Several curious caves in the limestone cliffs, to be visited only by boat, deserve notice: as the White Grotto, the *Grotta dell' Arco*, Green Grotto, but especially the *Grotta Azzurra*, or Blue Grotto, so called from the bright sky colour of its transparent interior, which is about 180 feet long. It is entered only by boat in calm weather—-or by swimming. Its sides rise out of the water like a dome. At the mouth you have to lie flat in the boat. Mendelssohn describes it in his *Letters*:—"The light of the sun pierces through the entrance into the grotto underneath the sea, but broken and dimmed by the green water, and thence it is that such magical effects arise. The whole of the high rocks are sky-blue and green in the twilight, resembling the hue of moonshine; yet every nook and depth is distinctly visible. The water is thoroughly lit up and brilliantly illuminated by the light of the sea, so that the dark cliff glides over a bright shining surface. The colour is the most dazzling blue I ever saw, without shadow or cloud, like a pane of opal glass; and as the sun shines down, you can plainly discern all that is going down under the surface of the water, while the whole depths of the sea, with its living creatures are disclosed. You can see the coral insects and polypuses clinging to the rocks, and far below, fishes of different species meeting and swimming past each other. The rocks become deeper in colour as they go lower into the sea, and are quite black at the end of the grotto. The echo of the cars echoes strangely under

the vault, and as you row round new objects come to light.—The effect is singularly magical. On turning towards the entrance the daylight seen through it seems bright orange, and by moving even a few paces you are entirely isolated under the rock in the sea, with its own peculiar sunlight. It is as if you were actually living under the water for a time."

Capri was taken from the French in 1808, by Sir Sidney Smith, on behalf of King Ferdinand; but was retaken in 1808, by General Lamarque. Its population are sailors and fishermen.

The vast flights of quails which annually visit the island, come in August and September from the south in such quantities as to pay the rent of the people. Nets are hung on poles on every high point, and as many as 20,000 are netted in a morning and sent off to Naples and other places. Every third or fourth year swarms of locusts appear. They are taken in sacksful, thrown into boiling water, and then buried.

*Procida*, half-way between Cape Misenum and Ischia (3 miles from each), is the ancient *Prochita*, about 8 miles round, with a population of 13,448, mostly sailors and fishermen, and said to be of Greek origin. They dress in the Greek style. Fruit is abundant. They catch the tunny fish here in the season, and rake the sea for coral. Juvenal says, "Ego vel Prochyta præpono Suburra,"—he preferred it to the Suburra, a gay street of Rome. It is of volcanic origin, like the neighbouring land on both sides, with a well cultivated surface of gentle elevation. The town, dedicated to Maria Catolica, is a dirty place on the Naples side. From the royal *Castle*, on Cape di Bacciola, at the north-east corner, there is a good view of the island, and over the channels which separate it from Ischia and the mainland, the Bay of Naples, &c. The great festa of the year is at Michaelmas. This island belonged to *John of Procida*, a physician at Salerno, celebrated for planning the destruction of the French in Sicily, at the "Sicilian Vespers," on Easter Tuesday, 30th March, 1282, in revenge for their tyranny over his countrymen. The small island of *Vivara* is close to the south-west corner towards Ischia.

There are plenty of steamers from Naples to these islands, and excursions can be arranged in several ways. Enquiry should be made at the hotels, as the times, &c., are often varied. Boatmen are often importunate, though there is a fixed tariff.

*Ischia*.—The largest and most beautiful of the islands, 3 miles outside of Procida, 18 miles from Naples. Population, 23,469. It was called *Inarime*, *Æmaria*, and *Pithæcæ*; the last from the apes once found on it, or from the ape-shaped potter's works to be seen here.

It is 6 miles long, and about 20 miles in circuit; of volcanic origin, like Procida; with a rocky coast and hilly surface, rising 2,570 feet high, at the summit of the Monte Epomeo range, which has several craters in different parts of it, formerly active. One of them in 1301 threw out a stream of

lava, 2 miles long, to the sea on the east side, making great havoc. Monte Epomeo may be easily ascended from Serrara, Fontana, Foria, Casamicciola, and other villages at the base; and has a magnificent prospect over land and sea, of upwards of 40 miles every way, from the Hermitage of St. Nicholas. Vineyards run up almost to the top.

The island abounds in picturesque sites, hills, green dales, and panoramic views; it has a fine climate; it produces excellent fruit, wine, chestnuts, clay for pottery, &c. Every cleft is cultivated, and the hills are crowded with laurels, myrtles, arborvitæ, and broom, and it is especially rich in valuable mineral springs. The donkeys are good and safe for riding. The people, says Miss Bremer, slur their words in a lazy way—saying "Yor," for *Signor*; "Napò," for *Napoli*; "momo," for *momento*; "lu," for *lume*; and so on. Population, 20,000.

The distances are as follow, from Ischia round the island:—

	Miles.		Miles.
Bagno d'Ischia .....	1	Pansa .....	3
Casamicciola .....	2	Serrara (pop., 1,789) ..	2
Lacco .....	1	Barano (pop., 3,506) ..	1½
Foria .....	2	Ischia (again) .....	3

Ischia, the chief town (population, 7,000), at the north-east corner, on the Strait of Ischia, is a bishop's see, with a small cathedral and a castle on a tall basalt rock, over the sea, built by Alphonso I., who, in a right royal way, drove the men of this island away and married their wives and daughters to his soldiers. This rock, called Negrone, is joined to the town by a long bridge.

It has a beautiful view of Monte Epomeo and the villages and white villas, Foria, Fontana, &c., on its slopes, buried among cacti, palm trees, and lava blocks. The road from hence to the baths passes the old lava bed, at Campo del Arso, and between some volcanic peaks, one of which has a lake in its crater.

*Casamicciola*, under the north side of Epomeo. Here were the best mineral Baths in the island, under the names of Gurgittello, Cappono, &c., so hot as to run from 140° nearly up to boiling point. They were taken from May to September, and are excellent in paralysis, gout, rheumatism, scrofula, old wounds, &c.

Several *Hotels* are scattered about; Grande Sentinella, Des Etrangers, Pithecusa, Bellevue, &c.; most of them commanding prospects of the Bay, Vesuvius, the Islands of Procida, Capri, &c., as well as of Gaieta, and more distant points. Here the best clay for the island pottery is found. Garibaldi, when taking the waters in 1864, stopped at Hotel Bellevue, then kept by Zavotta, who was Byron's courier. An earthquake in March, 1881, worked great damage here, and made three-fourths of the people homeless. In July, 1883, the town was again utterly wrecked, and it is being only slowly rebuilt. The Baths at Belliazzi are now re-opened.

Foria has a good trade, and like other places here possesses mineral springs.

Several ancient bas-reliefs and inscriptions, celebrating the benefits of the waters, have been found in different parts of the island. The tall cliffs on the south side abound with sea birds; and coral is raked up from the sea. A Boat Trip of 8 or 9 hours round the coast gives a fine series of views of the island in every possible aspect. Vittoria Colonna, Marchioness of Pescara, and the friend of Michael Angelo, spent several years of her life in Ischia, at the castle of Inaurine. It is about 5 hours' boating to Sorrento.

### ROUTE 35—Continued.

Naples to Foggia—by rail, *viâ* Aversa, Caserta, Benevento, and Ariano; also, Naples to Benevento, *viâ* Nola and Avellino.

1st. By direct rail to Aversa, Caserta, Benevento, &c., in 5 to 8 hours.

The stations are as follow:—

	Miles.		Miles.
Casoria .....	6½	Vitulano .....	55½
Fratta Grumo .....	8½	Benevento .....	60½
S. Antimo .....	10	Ponte Valentino ..	64½
Aversa .....	12½	Apice .....	68½
Marcanise .....	18	Buonalbergo .....	74½
Caserta .....	20½	Montecalvo .....	77½
Maddaloni Superiore ..	26½	Ariano .....	85
Valle di Maddaloni ..	30	Savignano-Greci ..	90½
Frasso-Dugenta .....	33½	Montaguto .....	93
Amorosi .....	38	Bovino .....	103
Teleso .....	40½	Giardinetto .....	107
Solopaca .....	42½	Cervaro .....	118
S. Lor. Maggiore .....	48	[Branch to Candela.]	
Casalduni-Ponte .....	51½	Foggia .....	122

Naples (Stat.), see page 235. Hence, from the central terminus, the line strikes through the fertile Terra di Lavoro, near the high-road towards Capua, past the Stations of **Casoria**, **Fratta Grumo**, and **S. Antimo**, to

**Aversa** (Stat.), near a Norman town of the eleventh century, noted for its sharp Asprino wine and almond cake. Pass

**Marcanise** (Stat.) to

**Caserta** (Stat.) and the royal palace, on the main line from Rome to Naples (Route 32). Thence, with a steady ascent, through tunnels, to

**Maddaloni Superiore** (Stat.), pop. 19,945, where the Foggia line turns off, towards the Volturno, passing

**Valle di Maddaloni** (Stat.), near the great modern three-storey aqueduct, which supplies the waterworks at the palace, with water from Monte Taburno.

**Frasso-Dugenta** (Stat.), on the *Isclero*; to the south are *Mojano* and *Forchia Arpaia*, near the celebrated *Furce Caudine*; or *Caudine Forks*, pass where the Romans suffered defeat and extinction from the Samnites.

**Telesse (Stat.)**, near a sulphurous lake, the site of the Samnite town of *Telesia*. Here are mineral springs and a bath establishment.

**Solopaca (Stat.)**, under Monte Taburno, on the Calore. Then

**S. Lorenzo Maggiore (Stat.)**, near a tunnel in the hills.

**Casalduini-Ponte (Stat.)**, on the Calore, under the Torrecuso Hills.

**Vitulano (Stat.)**, between two tunnels.

**Benevento (Stat.)**, the site of *Beneventum*, on the Via Appia, at the junction of the Calore and Sabbato, was the chief town of the Samnites, who called it *Maleventum*, on account of the winds which blew here. The Romans beat them in B.C. 268, after the disgrace at the Caudine Forks, and changed the name to the more propitious form of Beneventum. It is a bishop's see, population 22,699. Near this, in 1265, Charles of Anjou defeated Manfred, and decided the fate of the house of Suabia. Here Pyrrhus was defeated by Curius Dentatus B.C. 275.

The *Castle*, built in the twelfth century by Pope John XVII., has a fine obelisk, with some inscriptions, &c., in the court. A bridge, by Vanvitelli, crosses the Calore, near the remains of a Roman work. The large old Gothic *Cathedral* has a bronze door of the twelfth century, and sixty-four fluted columns from a Temple of Isis, of which it occupies the site. In front of it is an Egyptian obelisk. The Churches of *Santa Sofia* and *Santissima Annunziata* contain some ancient pillars.

Among other remains of Roman antiquity is the *Porta Aurea*, or *Porta Romana*, a well-preserved *Triumphal Arch* of Parian marble, dedicated to Trajan, on the Puglia road, 113 A.D.; adorned with alto-reliefs referring to his exploits on the Danube. Statue of *Apis*, in an open space. Ancient Bridge over the Sabato, and brick *Thermae*. There are also traces of an Amphitheatre at the Grotto di Mappa.

[There is a line from Benevento to Termoli, 106½ miles, see page 234.]

There is also a line from Benevento to Avellino, Nola, and Naples, see below.]

Leaving here, the line passes **Ponte Valentino (Stat.)** and **Apice (Stat.)**, on the Calore. Then **Buonalbergo (Stat.)**, and **Montecalvo (Stat.)**, near a tunnel, and so called from a white-topped ridge overlooking it. Several tunnels through the watershed between the Tyrrhenian Sea and the Adriatic.

**Ariano (Stat.)**, a bishop's see (population, 12,519), on a steep hill, commanding the pass over the Apennines into Puglia; with the remains of a castle built by the Greeks of the Lower Empire for that purpose. It suffered by wars and the earthquakes of 1733, &c. The rocks here are tufa, containing beds of marine shells.

The line now descends the Val di Bovino.

**Savignano-Greci (Stat.)**, so called from *Savignano*, on the Cervaro (ancient *Cerbalus*), and *Greci*, a colony of Albanian Greeks, settled here, using their own customs. **Montaguto** the next, followed by **Orsara** and

**Bovino (Stations)**, on a hill to the right, above the Cervaro, in the plains of Puglia. **Giardinetto (Stat.)**. A few miles from this is *Troja*, another Greek-built place, of the same age as Ariano, with a Romanesque Cathedral, built 1119, having bronze doors. Diligence from Giardinetto. Hence past **Cervaro (Stat.)** to

**Foggia (Stat.)**, as in Route 24.

At Cervaro the line to Rocchetta, Melfi, and Rionero (see page 263) runs off.

**Naples to Nola** (see page 232). **Avellino and Benevento**; rail, 77½ miles. The stations are as follows:—

	Miles.		Miles.
Cancello .....	13½	Serino .....	54½
Nola .....	21½	Avellino .....	59
Palma .....	26	Prata Pratola .....	62½
Sarno .....	30½	Tufo .....	64½
Codola .....	35½	Altavilla .....	68½
Castel S. Giorgio .....	37½	Chianche .....	70½
Mercato S. Sever .....	40½	Benevento P. R. ....	76½
Montoro .....	44	Benevento .....	77½
Solofra .....	52½		

**Nola (Stat.)**, see Route 32. Here the earthquake of December, 1857, was felt. From here there is a road to

**Avella**, on the left, the site of the Roman *Abella*, which Virgil commends for its apples. It is still noted for its honey. Over the hills behind it, about 5 miles distant, is *Forchia d'Arpaja*, the ancient *Caudium*, near the celebrated defile of the *Caudine Forks*, above mentioned.

[There is a local line from Naples to Nola (16½ miles) which is continued to Baiano (7½ miles further), passing Avella-Sperone, the nearest station for Avella above named.]

The stations between Nola and Avellino are mentioned on page 232.

**Avellino (Stat.)**, is near the ancient *Abellinum*, on the *Sabatus*, now Sabbato, under the Apennines, celebrated of old for the *sax avellana*, still grown there. It has a population of some 15,000.

About 5 miles from here to the west is *Monte Forte*, with the old castle of the Montforts, guarding the pass. Of this family, Simon de Montfort, Earl of Leicester, was the head.

From here may be visited *Monte Vergine*, a Benedictine Sanctuary and place of pilgrimage, founded 1119, on the site of a Temple of Cybele. Donkey, guide, and provisions should be taken; or, footpath to Mercogliano, under the hill crowned by the Sanctuary, where donkeys may be had. There is a magnificent view. At Whitsuntide is high festival.

From Avellino a line is projected to Rocchetta, see next route.

The remaining stations from Avellino to Benevento (see above), present nothing of particular interest.

## ROUTE 36.

**Foggia to Potenza, also to Taranto, via Venosa and Gioia del Colle.**

By rail. **Foggia**, see page 234.

The first station is **Cervaro** (5½ miles), after which **Ordona** (1½ miles), the Roman *Herdontia*, with many ancient remains. Then **Ascoli-Satriano** (19½ miles), the old *Asculum Apulum*, mentioned in the wars with Pyrrhus, and so called to distinguish it from *Asculum Picenum*, near Pescara. Next **Candela** (24½ miles) and **Rocchetta** (31 miles).

From Rocchetta the line is being continued to Potenza on the Naples-Metaponto line, see next route. The rail crosses the Ofanto, the *Aufidius* of Horace, who calls it *tauriformis*, because of its two-branched source under Monte Vulture.

**Melfi** (41½ miles), on a lava slope, part of Monte Vulture, much injured by the earthquake of 1857. Population, about 10,000. It has a castle in the Norman style. The ancient *Mons Vultur* is an immense volcanic peak, 4,360 feet high at its summit, called Il Pizzuto di Melfi.

**Rapolla** (42½ miles), **Barile** (45½ miles) on the other side of Monte Vulture. Thence to **Rionero**, Atella, Ripa Candida, &c., Rionero being the last station opened, whence it is about 20 miles, through **Avigliano**, to **Potenza**.

Returning to Rocchetta, the line to Gioia del Colle passes **S. Nicola di Melfi** (8 miles), **Rapolla-Lavello** (14 miles), and **Venosa** (21½ miles), the ancient *Venusium*, on the Via Appia, celebrated as the birth-place of *Horace*, whose marble bust figures in the Piazza Pubbica. The town stands on a level volcanic table, 9 miles round. There are remains of an old mediæval castle, and of the Abbey of Santa Trinità, in which Robert Guiscard, the Norman, is buried.

Near here are interesting Jewish Catacombs, with inscriptions, of considerable antiquity.

**Palazzo S. Gervasio** (29 miles), **Spinazzola** (35 miles), **Poggiorsini-Greci** (47 miles), **Gravina** (57 miles), population over 10,000, a bishop's see, once belonging to the Dukes of Gravina of the Orsini family.

**Altamura** (65½ miles), a university town; population, 16,000. Founded by Frederic II., and partly built out of the ruins of *Lupatia*, near the Via Appia. **Casale di Altamura** (71 miles), **Santeramo** (76 miles), and **Gioia del Colle** (87 miles) for **Taranto** (see page 287).

## ROUTE 37.

**Naples to Eboli, Potenza, and Metaponto; thence to Taranto and Bari.**

Rail, 196 miles to Taranto. The principal stations from **Eboli** and their distances from **Naples** are:—

	Miles.		Miles.
Persano.....	51	Grassano .....	132
Contursi.....	61½	Sisticeci .....	154
Sicignano... ..	65	Bernalda .....	161½
Buccino.....	70	Metaponto .....	170
Romagnano.....	74½	Ginosa .....	176
Balvano .....	79	Chiancona .....	186
Picerno.....	92	Taranto.....	196
Potenza.....	103	Castellaneta .....	24
Vaglio .....	107	Gioia del Colle .....	38½
Trivigno.....	117	Grumo Appulo .....	59
Campomaggiore...	121½	Bari .....	71½

Naples to Battipaglia and Eboli, see Route 35.

**Eboli**, a town of 10,000 inhabitants, in a hilly district not far from Monte Ripalta. It has a Madonna of Andrea da Salerno in the church of S. Francesco.

From here the line runs along the hills (having to the right the *Mons Alburnus* of Virgil), which it soon commences to ascend, passing through the principal range of the Apennines by a long series of tunnels, and successively reaching **Persano**, **Contursi**, and **Sicignano**.

[From Sicignano there is a branch of about 48½ miles to Lagonegro, running in a S.E.W. direction down the valley of the Tanagro (*Tanagra* of the ancients), one part of the valley being called the Valle di Diano. The whole district, as well as that to the west, through which the line to Metaponto runs, was half ruined by the disastrous earthquake of 1857. The stations are:—

	Miles.		Miles.
Sicignano.....	--	Sala Consinina .....	25
Golfo.....	5½	Sassano-Teggiano .....	28½
Petina .....	7½	Padula .....	32
Auletta .....	10	Montesano .....	34
Polla .....	17	Casalbuono .....	40
Atena .....	21	Lagonegro .....	48½

**Auletta** has now a population of only about 3,000, many having perished from the famine and exposure consequent on the earthquake.

**Sassano-Teggiano**, the ancient *Tegianum*, has a Roman bridge over the Tanagro, otherwise known as the Calore.

**Padula** has in its neighbourhood the former Carthusian convent of S. Lorenzo, now restored and the property of the State, to be maintained at the national expense.

In these districts there are many fine excursions, which present special features of interest, formerly only sparingly accessible because of brigandage.

**Lagonegro** is the present limit of the line, which is being continued to the sea coast at Castrocaro, to join the line in progress along the upper part of the inlet from Naples to Reggio.]

From Sicignano the Metaponto line runs  
**Buccino** (population, 6,900), **Romagnano**

**Picerno** (this place and district suffered most of all in the earthquake above-mentioned), and **Potenza**.

**Potenza (Stat.)**, the ancient *Potentia* (population, 20,000), the capital of the old Basilicata; so called after the Emperor, Basilus II., who reconquered it from the Saracens and Lombards, in the eleventh century. It is a backward and thinly peopled district, sloping towards the Gulf of Taranto.

Potenza is pleasantly seated under Monte Acuto, among the hills. Most of its buildings were half-ruined by the earthquake of December, 1857. Several Roman inscriptions have been found at this place, which was an important town in Lucania. A Roman way went north to *Optinum* (now *Oppido*) and *Venustum*, the birth-place of Horace. **MATERA** (40 miles from Potenza) is an archbishop's see, with a population of 14,000, on the Bradano, near the Via Appia. Its fine Romanesque *Cathedral*, built about 1000, is 180 feet by 60, and has a rich south front.

From Potenza a line will shortly be opened to **Foggia** through Melfi; the northern portion is completed as far as Rionero (see preceding route).

From Potenza the line follows the river Basento nearly all the way to Metaponto, a distance of nearly 70 miles. The stations are mostly unimportant. That of **Calciano** is the nearest to the town of *TARACALCO* above-mentioned, a bishop's see, with some 6,000 inhabitants. **Bernalda**, 33 miles further, is a somewhat larger place than the other stations, and the district is fairly cultivated, some cotton being grown here. See Route 39 for some further description.

**Metaponto**—the ancient *Metapontum*, which was destroyed by the Romans because of its friendship with the Punic invaders—is a small solitary station, with but little accommodation. Close to it is the mediæval tower called *Torre-mare*, for which, and a more detailed description of *Metapontum*, see Route 38.

From Metaponto to Taranto the line follows the sea coast, which is flat and uninteresting. The distance is 26 miles, and there are only two stations, **Ginosa** and **Chiantona**. For description of **Taranto**, see page 267. It should be noted that the name of this place is accented on the antepenultimate, as is not unfrequently the case with Italian words.

The line to Bari is 7½ miles long, and runs mainly in a north-westerly direction. The stations, with the exception of Gioia del Colle, are not very important. **Gioia del Colle** is a town of about 14,000 inhabitants, principally remarkable as the junction of the inland line from **Foggia**, described in the preceding route. **Biletto** is a bishop's see, with a population of some 6,000, in a fertile plain. The cathedral contains some good paintings.

For Bari, towards which the line gradually winds, see page 266.

## ROUTE 38.

**Foggia to Cerignola** (for Canosa and Canosa), **Trani**, **Bari** (for Taranto), **Ostuni**, **Brindisi**, **Lecce**, **Gallipoli**, and **Otranto**.

By rail, as follows:—

	Miles.		Miles.
Cerignola .....	22	Ostuni .....	123
Barletta .....	42½	S. Vito d'Otranto...	138½
Trani .....	50½	Brindisi .....	146½
Molfetta .....	61	S. Pietro-Vernotico.	157
Glovinazzo .....	65½	Squinzano .....	161½
Bari .....	77	Trepuzzi .....	163½
Noicataro .....	84½	Lecce .....	170
Mola di Bari .....	98½	Zollino .....	182
Monopoli .....	102½	Maglie .....	188
Fasano .....	110½	Otranto .....	199½

**Foggia (Stat.)**, as in Route 34. The line then runs across the "Puglia plana," or flat plain of Puglia, watered by the rivers Cervaro and Caropella, and then between the Ofanto and the pestilential salt lake of Salpi, which spreads over a dead flat of 20 square miles, and is only 2 feet deep.

**Cerignola (Stat.)** Branch line to the town, a bishop's see, the site of *Ceranisia*, on a hill overlooking the plain. Population, 26,000. It suffered greatly from the earthquake of 1780. A milestone in the town, of the time of Trajan, stands on the Roman way which passed through to Bari. Near this, Gonzalvo da Cordova, the Great Captain, defeated the French in 1503, in a battle which brought Naples under Spanish dominion.

The line now crosses the Ofanto by a bridge, near its mouth, to Barletta; but the road *via Canosa*, as below, though a few miles longer, may be taken, as it passes the *Field of Canna*.

[Passing Ponte di Canosa, on the Ofanto (ancient *Aufidus*), we reach

**CANOSA**, a bishop's see (population, 16,000), in the province of Bari, and the ancient *Canusium*, whose inhabitants Horace, in his journey along this road, styles "bilingues," because they spoke Greek as well as Latin, showing their extraction. He calls their bread "lapidosa," or gritty; as it still is, arising from the slovenly way in which the corn is threshed and ground. After the disastrous battle of Canna, the survivors, including Scipio Africanus, then a young tribune, took refuge here; and the city was placed under his command. Some of the leaders in despair debated about leaving Italy, when Scipio drew his sword and threatened to kill those who would not swear not to desert their country. Canusium received the Romans with so much kindness, that it was afterwards greatly favoured by them, and came to be a large and prosperous place; but it was almost ruined by the Goths and Saracens. There are remains of a Roman Gateway and amphitheatre; with a feudal Castle; and many ancient vases have been found in the subterranean tombs about the town. The old Cathedral contains fragments of

Roman buildings; with the tomb of Robert Guiscard's son, Bohemund, Prince of Antioch. It is square, with small bronzed doors and an eight-sided cupola. The sheep were noted for the fineness of their wool; and a dark red cloth, called "Canusina," was manufactured here.

From Canosa, about half-way down the Ofanto, is the site of the village of

**Cannæ**, destroyed by Robert Guiscard, in 1083, and celebrated for the *Battle* fought in its neighbourhood, B.C. 218, when Hannibal and his 50,000 defeated the Roman army with tremendous slaughter; only 3,500 out of 86,000 escaping to Canusium. There is some dispute as to the exact site. The historians say that both armies were at first on the south side of the *Aufidius*, which they crossed, Hannibal following the Romans. When drawn up for battle, the Romans looked to the south, with their right, "flumen proprius," touching the river; while the Carthaginians looked to the north. A dry south-east wind, called *Vulturinus*, the same as the Sirocco, blew the dust in the faces of the Romans. This description seems to fix the real site of the battle on the north side of the Ofanto, where a *Pezzo di Sangue*, or "field of blood" is still pointed out. It is said that Hannibal crossed a brook, called the *Vergellus*, over the dead bodies of the Romans.

Hence the road runs down to Barletta, on the Adriatic.]

**Barletta (Stat.)**, the ancient *Baridulium*, and a bishop's see (population, 31,994); one of the many large and prosperous towns along the strip of fertile land between the sea and the Apennines, called the *Marina*, in the *Puglia Pietrosa*, or Stony Puglia. Barletta has a small port and dockyard, and carries on a coasting trade. It has a good cathedral, several churches, theatre, &c., and a bronze statue of the Emperor Heraclius, 14 feet high. The old *Castle* was the head-quarters of Gonsalvo da Cordova, before the battle of 1503; when a *Disfida* or Tournament between thirteen Frenchmen and thirteen Italians, sanctioned by the respective commanders, took place, a little distance up the country, between Andrio and Corato, which is the subject of Massimo d'Azeglio's historical romance, "Ettore Fieramosca," the name of one of the Italian knights. Bayard was present, as father or second of the French knights. The battle was a drawn one. A monument is erected on the spot. Statue of Azeglio here. Steam tramway to Bari passing through Andria (population 37,000), Ruvo, and Bitonto. Interesting remains at each of these places, see below.

**Trani (Stat.)**, the ancient *Tyrenum*, or *Trajanopolis*, restored by Trajan; a well-built town (population, 29,844), with a fine cathedral, a large old castle, theatre, &c. The *Cathedral* is a large Romanesque building, with a tall campanile of seven storeys, surmounted by an octagon and spire; and has in the entrance remarkably handsome bronzed doors (1160) of beautiful design. Through its small port *Trani* carries on a trade in oil, almonds, &c. Several Roman milestones are to be seen.

**Bisceglie (Stat.)**, or *Vigilia*, population 21,766, on a rock, with a small port, noted for its wines and raisins.

**Molfetta (Stat.)**, a bishop's see (population, 31,465), and port. There are manufactories of linen and nitre. At Fulo, near this, is a small mine of saltpetre, about 90 feet deep. The country round here is covered with vines, olives, almond trees, &c. A few miles up the country is Ruvo, or *Rubi*, on the inland Roman way from *Canusium*.

**Giovinazzo (Stat.)**, population, 9,075, the ancient *Juvenatium*, has an old castle, and a Foundling Hospital for children, who are brought up for trades. At *Bitonto* (population, 27,060), 5 miles to the right, is a fine Romanesque *Cathedral*, richly ornamented, having round-headed doorways and windows, flanked by elephants and other monsters.

The next place is

### BARI (Stat.)

The ancient *Barium*, in Peucetia, on Via Appia, celebrated by Horace for its fish; now the capital of the province (pop. 63,000), and an archbishop's see, standing on a neck of land, and walled round. It was founded by the early Greeks, as *Barion*, and was in later times the seat of the Catapan of Apulia, under the Greek Emperors. In 1067 it was taken by Robert Guiscard, after a four years' siege; and after it had been occupied by the Lombards and Saracens. The streets are narrow and old-fashioned. There is a fine ancient Castle. A new harbour enclosed by two moles has lately been formed. It carries on a growing trade with Trieste and the opposite coast of Dalmatia. *Hotel-Risorgimento*.

The Romanesque *Cathedral* of S. Sabino, rebuilt 1171, has an east front with windows between pillars, resting on elephants, and is flanked by handsome towers, about 200 feet high. There is a small cupola over the transept. It contains paintings by Tintoretto (S. Roch), P. Veronese, and Calabrese. At the Priory of St. Nicholas, founded, 1098, by Duke Roger, of Apulia, is a large old Gothic *Church* (begun 1087), with three aisles, divided by elegant screens and arches, resting on coupled granite pillars. It has the tomb of Bona Sforza, Duchess of Bari and Queen of Poland; and the crypt of the patron saint, who is held in great veneration here. The west front has a door flanked by elegant pillars resting on large monsters and two taller columns from some ancient building. In the east front is another Romanesque door with a canopied tomb. Urban II. held a council here, and it used to be chosen as the place for crowning the kings of Naples. The monks make *acqua stomacica* from herbs and spices, a pleasant cordial, taken after coffee. Piccini, the composer, was a native of Bari.

Bari to Taranto by rail. (Route 39.)

From Bari, the Brindisi line follows the coast, formerly guarded by towers on the *Via Equiana*, now converted into picturesque villas.

**Mola di Bari (Stat.)**, near the *Turris Julia*, a small port, with a population of 12,338.



**Polignano (Stat.)**, near *Turvis Aureliana* and *Apanesio*. Population, 7,173. A few miles up the country is Conversano Castle, the old seat of the Acquaviva family, a member of which was married to one of our Norman princes on his return from Palestine.

**Monopoli (Stat.)**, near *Neapolis* and *Egnatia Nora*, a bishop's see (population, 13,164), and well-built town; with a St. Sebastian, by Palma Vecchio, in the Cathedral, besides statues by Florentini. Several old sepulchres hewn in the rock are seen here.

The high road strikes a little inland; while the Roman way follows the coast to *Dertum*, and *Egnatia*, or *Gnatia*, the last stage mentioned by Horace in his journey. He found a great want of water here, "limphis iratis extracta;" and here he and his friends, Mæcenas, Virgil, &c., had their laugh at the pretended miracle of melting incense without fire; which is still imitated at Naples with the blood of St. Januarius:—

"... credat Judeus Apella,  
Non ego."

From Monopoli the line passes to

**Fasano (Stat.)**, with a population of 18,583, and an old Castle which belonged to the Knights of St. John. Hence it is about 30 miles across a peninsula, or the heel of the Italian Boot, to Taranto. This part of Italy is usually drawn by map-makers with a ridge of mountains running down it at the end of the Apennines; but, in fact, there are no mountains in this part beyond Francavilla, and only a few short rivers and small lakes. It is but moderately hilly, so that Virgil, describing its first appearance from the sea, says, "*humilem-que videmus Italiam*." It was called Calabria, Messapia, Pucetia, Iapygia, and other names; and now forms the province of Otranto. The coast is generally low and marshy.

**Ostuni (Stat.)**, on a hill (population, 18,835), among groves of almonds, olives, &c. Game is plentiful here. Here, near the Capuchin Convent, was fought a celebrated duel between two great feudal barons of Apulia—Count Conversano, of the Acquaviva family, and the Duke of Martina, fighting on behalf of his uncle, the Prince of Francavilla, the head of the Imperiali, in which the old Count, one of the best swordsmen of his day, was killed.

Pass S. Vito d'Otranto (Stat.) to

**BRINDISI (Stat.)**, pronounced *Brin'disi*.

Hotels: Grand Hotel Oriental; de l'Europe; Hotel d'Angleterre.

Resident British Consul and American Consul.

**Steamers.**—The P. and O. Company's Steamers, with the Indian Mails to and from Port Said, also to Alexandria, Venice and Ancona. Also, the Austrian Lloyd's steamers.

The ancient *Brundisium*, or *Brundisium*, at the end of the Via Appia, with a population of 17,515; at one time it had 60,000. The Greeks colonised it for the sake of its harbour, and the Romans made it a naval station and the place of embarkation for *navis*, in Greece, across the Adriatic. On

a very clear day the snowy tops of the mountains of Epirus can be seen. It was also used by the Crusaders. It is about 60 hours from London, and is the nearest port on the direct route to Egypt, Alexandria being within three days' steam.

The natural Double Harbour, one of the best in Italy, was ruined many centuries ago, through design and neglect. The Outer Harbour, or Road, where there is an anchorage for ships, lies between two diverging promontories, and is protected, towards the sea, by the Island of S. Andrea, on which stands the Forte di Mare, on the site of the old Pharos. Towards the land the hills recede in a semicircular shape, so as to enclose the town and form the Inner Harbour, which, when full of water, was  $2\frac{1}{2}$  miles long and  $\frac{1}{2}$  mile broad. When Cæsar tried to blockade Pompey here, he began to drive piles across the narrow channel (now Canal d'Ingresso), between the two harbours, over which a sand bar afterwards gradually formed and converted the Inner Harbour into a stagnant lake, breeding fevers which carried off thousands of the inhabitants. This bar was cut through in 1755, and a depth of 8 or 10 feet of water was obtained for the Inner Harbour; on which occasion the oak piles, stripped of bark, were found as fresh as if they had been cut only a month; and many coins and seals were discovered. Since 1866, the harbour has been so much improved that there is a depth of 25 feet up to the new quays. A Mole from the Forte di Mare, and a Breakwater, near S. Andrea, have also been constructed.

The town is encircled by hills, and has remains of a Roman gateway. Some of the best houses are in Str. da Amena and Strada Maestra. There is a Roman fountain near the harbour, with the Forte di Terra, a ruined Castle, built by Frederick II.; and a Greek pillar, 50 feet high, is near the large Norman Cathedral, which is an archiepiscopal church. St. Giovanni's small, elegant, round church of the Knights Templars is in ruins (through an earthquake), but some frescoes and pillars are left. Another chapel of the Knights of St. John remains standing nearer the port. The Convent of Santa Maria del Casale, outside the town, was founded in the fourteenth century, by Philip of Taranto. There are also remains of aqueducts, which it is proposed to restore. Handsome theatre, finished 1893. Brindisi was half destroyed by an earthquake in 1456. Trade in oil, figs, and wheat.

M. Pacuvius, the tragic poet, was born here; and here Virgil died, on his way home from Greece, in his fifty-second year, B.C. 19. His body was carried to Naples, where he had a villa. His epitaph says, "*Calabri rapinere*," because Calabria was the local name of this coast district; a name afterwards transferred to the west side of Italy.

A line from Taranto to Brindisi, 43½ miles, passes Francavilla (page 268), Oria, and Latiano.

The line turns inland, past S. Pietro, &c., to Lecce (Stat.), 9 miles from the sea, which is near the ancient Roman colony of Lepae, and in a

bishop's see, and the seat of the governor and law courts of the province. Population, 25,934. It is a well-built, cheerful town. Among the buildings worth notice are the Cathedral of S. Oronzio, Governor's Palace, Dominican convent, and the Castle, rebuilt by Charles V. In the market-place there is a statue of Philip II. The soft stone called *pietra di Lecce*, found in the neighbourhood, is used to make oil vases. Near Lecce is *Rudiz*, the birth-place of Ennius, the poet, the friend of Scipio Africanus.

Four or five roads meet here; that to Gallipoli (see below) is 25 miles long. That to Otranto passes CALIMARA and MARTANO, two settlements of Albanian Greeks. They still speak and dress like Greeks.

The rail passes the stations of **Zollino, Maglie, &c.**, to

**Otranto (Stat.)**, the ancient *Hydruntum*, which gives name to the province. It is an archbishop's see and was once a prosperous place, with a population of 20,000, till taken and pillaged by the Turks, in 1480, when 12,000 were massacred. It has now only about 2,300 inhabitants. The small town stands on a point jutting into the sea, and contains an old *Cathedral*, with signs of the zodiac in it; and a *Castle* built by Alphonso of Aragon, which figures in Horace Walpole's romance of the "Castle of Otranto." The harbour is small and indifferent.

This is the nearest port of Italy to Corfu, which is about 60 miles distant. On a fine day the Acroceranian Mountains may be seen across the Adriatic.

Many of the farm-houses, or *masserie*, in this part of Italy, which were exposed to the Turkish rovers, are built in the style of the Peel towers in the north of England, in the middle of a strong walled enclosure, to which the cattle and everything valuable could be sent. It was in one of these *masserie*, near Francavilla, that the bandit priest, Ciro Annichiarico, a leader of the Carbonari, styling themselves the "Salentine Republic," was, in 1815, taken by General Church, and executed with his followers.

From Otranto it is about 25 miles to the extreme end of the peninsula, or heel of the boot. The road passes CASTRO, or *Castrum Minervæ*, where there was a conspicuous Temple of Minerva; and ALESSANO or *Alexanum*, from which it is a few miles to the end, called Cape Santa Maria di Leuca, after the ancient town of *Leuca*, signifying "white," and so called from the limestone cliffs. It forms the east corner of the Gulf of Taranto, marked by a convent and tower. It was the ancient *Promontorium Iapygium*, or *Salentinum*, and is 80 miles from Cape Colonie, across the Bay of Taranto.

From Zollino (above) a line, 21½ miles long, runs to Gallipoli, past Galatone and Nardo (population, 11,040), among plantations of olives, tobacco, and cotton, near the ancient *Neritum*.

**Gallipoli**, an ancient Greek port, called *Callipolis*, on a rocky peninsula, in the Gulf of Taranto; joined to the mainland by a causeway.

It is a bishop's see (population, 12,687), and a

great market for the oil, wine, figs, oranges, &c., of the district, which are shipped here, the oil being kept in cisterns hollowed in the rock. Two or three little islands face the pier harbour. Large numbers of tunny fish are caught here.

## ROUTE 39.

**Bari to Taranto, Torremare, Cariatì, Cotrone, Catanzaro, and Reggio; towards Sicily.**

By rail to Cotrone as follows:—

Bari to	Miles.		Miles.
Modugno .....	7	Torre Cerchiara.....	146½
Grumo .....	13½	Sibari .....	150½
Acquaviva .....	25½	[Branch to Cosenza.]	
Gioia del Colle.....	33½	Corigliano .....	152
Castellaneta.....	48	Rossano .....	165½
Palagianò .....	53½	Mirto Crosia .....	172½
Taranto .....	72	Cariati.....	185½
Metaponto .....	99½	Crucoli .....	191½
[Branch towards		Strongoli.....	209
Naples—Route 37.]		Cotrone .....	219½
Policoro .....	118	(For continuation of	
Roseto .....	130½	rail, see page 268).	

**Bari (Stat.)**, as in Route 38. The only town of any importance is

**Gioia del Colle (Stat.)** Population, 18,078.

**Taranto (Stat.)** An archbishop's see (population, 34,000), in Magna Græcia, on the Cervaro, at the head of the Gulf of Taranto, on an island between a large land-locked bay called Mare Piccolo, and the sea outside it, called Mare Grande. This island, which was the necropolis of the Greek city, is joined to the mainland by a seven-arched bridge carrying part of the Aqueduct which brings water from a distance of 12 miles, and was constructed by the Greek emperors. The island was fortified with a Castle, &c., by Charles V., and contains the Duomo of S. Cataldo (an Irish Saint), with monument of Philip, Prince of Taranto, and his wife. Outside the island, towards the gulf, on the west, are the Islands of S. Pietro and S. Paolo, which serve as a breakwater to what is called the Mare Grande, or Outer Harbour, where vessels lie. The fort on St. Paul contains the grave of Lactos, author of "Liaisons Dangereuses." The Inner Harbour, or Mare Piccolo, though 10 or 12 miles in circuit, is a lagoon nearly filled up. Here were obtained shell-fish yielding an excellent purple dye, and pinna marina, whose filaments were spun into gloves and stockings. Taranto is still noted for its oil and honey. The date palm is seen here.

Museum in the market place, with noteworthy local antiquities, especially pottery. Remains of an amphitheatre. Villas Beaumont-Bonelli and Pepe in the neighbourhood, are worth visiting. Large naval Arsenal and Docks.

There are but slight traces of the temples, theatres, circus, and other buildings of the important old city of Tarentum, or Taras, founded by the Greeks, on the mainland, seven or eight centuries before Christ, and which came to be the most es-

siderable and one of the most delightful places in Magna Græcia, as this part of Italy was called. At the height of its prosperity it had a population of 300,000, with an army and fleet, and thirteen dependent cities along the coast, including Heraclea, &c.; but, growing luxurious and effeminate, it insulted the Romans, who declared war. The Tarantines called for the help of Pyrrhus, King of Epirus; and thus, for the first time, says Macaulay, "the two great nations of antiquity were fairly matched against each other. His expedition was a turning point in the world." It was finally taken and plundered by the Romans, under Fabius Maximus. Archytas, the Pythagorean philosopher and mathematician of Plato's time, was a native of Tarentum. Parts of an aqueduct 20 miles long remain.

The Gulf of Taranto is nearly a square of 70 to 80 miles. Taranto gave name to a spider, whose bite was supposed to occasion the *Tarantula disease*; which, after all, appears to be only a catching nervous complaint like St. Vitus's dance.

Between Taranto and Brindisi, in the direction of Via Appia, are CASALNUOVO, or *Manduria*, which was taken by Fabius Maximus, and FRANCAVILLA (population, 18,836), so called because it was made free of taxes for ten years, by Philip, Prince of Taranto. The latter is a station on the line from Brindisi.

The rail from Taranto through Calabria is dull and uninteresting, except that portion which lies by the shore of the gulf, over the sites of some ancient Lucanian cities, once of note. The maritime tract through which it passes is now desolate and poorly cultivated.

Between Taranto and Policoro, the line crosses the River Bradano, or *Bradanus*, which divided Apulia and Lucania, and still serves as the border of Otranto and Basilicata. Between this and the River Basento, or *Casuentus*, is **METAPONTO (Stat.)**, near the site of the ancient city of METAPONTUM, a very early Greek settlement, on a marshy plain, once rich in corn and other produce; so that a wheat-sheaf figures on the coins of this city, which Hannibal made his head-quarters for several winters. Pythagoras also lived here; and here Augustus and M. Antony had an interview. All that remains is part of a Doric Temple called *Le Tavole Paladine*, like that of Paestum, consisting of ten fluted limestone pillars in one row and five in the other. Between this and Ponte a Mare are the stones of another Temple, with pieces of pottery and bricks. The ruins of Metapontum were used to build **Bernalda**, now a station—population, 7,000—about 7 miles inland, on the line towards Naples (page 268). There are some antiquities to be seen near the station of Metaponto, for which previous application must be made at Bernalda.

**Torre-mare**, near Metaponto, and the River *Basento*, now a mile from the sea, was once close to it, and takes its name from a square tower, built by the kings of the Anjou line to guard the branch rail from Metaponto ascends

the Basento, past Bernalda (see above), towards Potenza, &c. (Route 37). The Basento is fordable in summer. Metaponto is 120 miles from Eboli. From here to Sibari is 50 miles, down the coast.

The line traverses plains of liquorice, past the villages of S. TEOORO, S. BASILIO (Stat.), and **MONTALBANO (Stat.)**, and the River Salandrella (ancient *Aglanadrus*), between which and the Agri (or *Aciris*) are some olive groves.

**Policoro (Stat.)**, between the Agri and Sinno. Near here are some mounds where coins, pottery, statues, &c., have been found, on the site of the ancient city of *Heraclea*, an offshoot of Tarentum, where the deputies of the towns under its influence used to meet. Between this and *Pandesia*, a little way up the river, Pyrrhus, with his elephants, obtained a hard-fought victory over the Romans under Consul Lævinus; when it is said each army made seven attacks on the other. Pyrrhus said such another victory would be a defeat for him. Farther inland, on the hills, the two bronze inscriptions, known as the *Heracleian Tables*, were found 1763, which are now at Naples.

Across the Sinno, ancient *Siria*, near **NOVA SIRI (Stat.)**. In a well-wooded and picturesque spot, near its mouth, was the port of *Heraclea*, which is still used for shipping liquorice, corn, and other produce.

**Roseto (Stat.)**, in Calabria Citeriore, near the River Femo. Past **TREBISACCE**, &c. to

**SIBARI (Stat.)**, near **CASSANO**, a bishop's see (pop., 9,216), with an old castle in a beautiful spot.

Sibari derives its name from the ancient *Sybaris*, founded, s.c. 720, on the other bank of the river Crati, where excavations have been made.

[Here a branch of 44 miles goes off to **DORIA-CASSANO**, **Spezzano-Castrovillari (Route 40)**, Tarsia, Roggiano, Lattarico, Bisignano, Rende S. Fili, to **Cosenza (Route 40)**. Bisignano was ruined by an earthquake, 1887.]

**Corigliano-Calabria (Stat.)**, population, 18,878.

**Rossano (Stat.)**, an archbishopric and port, among marble quarries and forests.

Past **MIRTO CROSA (Stat.)** to **Cariati (Stat.)**, following the Gulf of Taranto all the way.

The line runs near the winding cliffs past **Crucoli** and **Cirò** to **Strongoli (Stat.)**, the ancient *Posidonia*, picturesquely seated on the sea, and to **Cotrone (Stat.)**. For this place, and for **Catanzaro**, and **Squillace**, on the Gulf of Squillace, see Route 46.

From **Cotrone (Stat.)**, to Gerace is 68½ miles, passing through Cutro, Cropani, Catanzaro, Squillace, S. Andrea, Monasterace, and Roccella Ionica.

**Gerace (Stat.)**, see page 271. Here you may take the Mercante Pass over the Aspromonte range to Cittanova, 40 miles. **Bianconuovo (Stat.)**, between which and **Bova (Stat.)** the line passes **Cape Spartivento (Stat.)**, Route 40. At **Melito (Stat.)**, we come in sight of the Faro of Messina and the Coast of Sicily. Then comes **Reggio (Stat.)**. See Route 40.

## ROUTE 40.

**Naples to Eboli, Auletta, Castrovillari, Cosenza, Nicastro, Gioja, Reggio, and Sicily.**

By rail to Eboli, 49½ miles. Thence by road. The distances are as follow:—

Miles.	Miles.
La Duchessa ..... 9	Rogliano..... 9
Auletta .....10	Acrifoglio..... 9
Sala .....12	Colla.....11
Casalbuono .....12	Tiriolo ..... 9
Lagonegro .....11	Casino di Chiraco...12
Lauria .....11	Torre Masdea.....10
Castelluccio ..... 8	Monteleone .....10
Rotonda ..... 7	Rosarno .....16
Campotene ..... 6	Palmi .....12
Castrovillari ..... 8	Bagnara ..... 6
Tarsia .....16	Villa S. Giovanni...12
Ritorto .....11	Reggio ..... 9
Cosenza .....12	

This route lies through Calabria, a picturesque, though backward region of Italy; and is the one followed (though in *reverse order*) by Garibaldi, in his famous advance from Sicily, in 1860, when the kingdom of the Two Sicilies was overturned. The various incidents of this remarkable expedition are described in Count Arrivabene's *Italy under Victor Emmanuel*, and Captain Forbes' work.

Captain Forbes accompanied the expedition as an amateur; Count Arrivabene (formerly Professor of Italian at University College), as correspondent of the *Daily News*. Mr. Gallenga, author of the "History of Piedmont," was correspondent of *The Times*.

Much of this route can be done more expeditiously as soon as the whole of the railway is open.

**Naples to Eboli (Stat.)**, as in Route 35. At Eboli, then the terminus, that successful telegraph trick was practised, 4th September, 1860, which resulted in the withdrawal of a Neapolitan *corps d'armée* of 12,000 men and thirty guns, placed at Salerno to arrest the march of Garibaldi towards Naples.

"This telegram had only just been transmitted along the wires when a minister of Francis II. telegraphed back to Eboli, 'Any news of the division of Calandrelli?' To this Peard and Gallenga answered, 'General Calandrelli and his division passed yesterday under the orders of Garibaldi, at Lagonegro, and now form a portion of the national army.' This trick, together with other telegrams sent by these two gentlemen to the Sindaco of Salerno, ordering him to prepare an imposing number of rations for the next day, determined—as I was myself afterwards told by De Martino, the minister of Francis II.—the backward movement of General Afant de Rivera's *corps d'armée*."

From Eboli to La Duchessa, thence to

**Auletta (Stat.)**, see Route 37, a large village, on the right bank of the Tanagro. Its churches and public buildings were damaged by the earthquake of 10th December, 1857. From this place our route ascends the Negro, or Tanagro, in the fertile Val di Diano, under the Apennines. This is 4 miles wide and 20 miles long, and suffered greatly from the

earthquake, 1857, when whole villages were ruined, and many (some say 10,000) persons perished, at Auletta, Potenza, Sala, Padula, Polla, Saponara, Sarcone, Montemurro, Viggiano, &c. At Montemurro 6,000 persons were overwhelmed. Large sums were subscribed in England and abroad, much of which was swallowed up by the officials and clergy.

**PERTOSA**, or **PETROSA** (population, 1,086), in a deep ravine, was half-destroyed by the earthquake. Here the River Negro, breaking into a number of cataracts, passes under the promontory on which Auletta stands. The Campestreno Bridge crosses a branch of this river. A little farther on a road branches off across the Tanagro, to **Polla (Stat.)**, a town with 6,236 population, which suffered in the earthquake of 1857; and the river for a time follows a subterranean course under the cliffs.

**Sala Consinina (Stat.)**, population 6,396, which suffered from the earthquake of 1857, and faces **DIANO** (population, 7,000), on the opposite bank, which gives name to the valley.

**Padula (Stat.)** (population, 8,124) also suffered in the earthquake, which ruined an old monastery. Here is a road over the hills to **MARSICO NUOVO**, which was half destroyed in 1857, in common with other places beyond it; as **VIGGIANO**, a curious oldtroubadour city, whose inhabitants still wander about the world with harps, violins, flutes, &c., and come back to settle. It has a statue of the Madonna, on a neighbouring hill. Here the loss was 1,000. Montemurro lost as many as 6,000. Saponara lost 2,000, and its churches, &c., were nearly destroyed; and Sarcone suffered in like manner (see Mr. Major's *Earthquake Experience in Household Words* for 1858). Near these was the ancient *Grumentum*, where Hannibal was defeated by Claudius Nero.

**Casalbuono (Stat.)**, pop. 2,529, is near the head of the Negro and Val di Diano. The road winds over a ridge of the Apennines, and descends to

**LAGONEGRO** (population, 5,718), in the province of Basilicata, in a valley, near a dark lake, from which it gets its name. It suffered in the French invasion of 1806. Here General Calandrelli was overtaken and capitulated in 1860. It is about 10 miles to the east of Policastro.

**POLICASTRO**, on the gulf of that name, is now a small place (population, 5,500), and was destroyed by Robert Guiscard and the Turkish rover, Barbarossa (1544). Hence it is about 15 miles west to **Palinuro**, near Spartimento Point, where Æneas buried his old pilot, who was drowned by tumbling overboard when asleep. Here is a lighthouse, 675 feet high, seen 25 miles. About 15 miles farther is the site of *Velia*, or *Elea*, a Roman place of banishment, facing the *Ænoirides Islands* of Strabo.]

**LAURIA** (population, 10,696), among wild mountain scenery, is divided into high and low town, and stands near the Treccina, or Noce, which runs down to the Gulf of Policastro.

**CASTELLUCCIO**, on a hill, amid thick woods. **LA ROTONDA**, a mountain village (population 4,889), on the banks of the Lao. The road to

enters the province of Calabria Citra (or the Nearer Calabria), and ascends the Apennines to

**CAMPOTRONE**, on a dreary bit of bleak tableland, 6,000 feet high, covered with snow in winter. Thence down a defile, 4 miles long, to

**MORANO**, or **MORRANO** (population, 8,266), a picturesque town on the cliffs, with an old Castle.

**Castrovillari** (pop. 11,743), a fortified town, near Spezzano Station (Route 39), with clean streets, seated among the mountains, on a fine green plain, watered by the River Sibari, or Coscile. Here a road runs down to **Cassano** (see Route 39), and thence to the River Crati. [On this road is situated **RIVOLTA**, which stands in a beautiful spot, among groves of oaks, ornamented with festoons of the vine. **CORIA**, in the midst of fertility (as its name implies), is the ancient **Thuri**, or **Copia**, between the Rivers Sybaris and Crathis, which now unite to form the Coscile, or Crati. Herodotus and Lysias, the orators, both resided at Thuri, which was an offshoot of Sybaris, and gave the nickname of "Thurinus" to Augustus. At the mouth of this stream, on the Gulf of Taranto, was the famous Greek city of **Sybaris**, which once ruled over twenty-five cities, and became a proverb for luxury and effeminacy. Milo, the Crotonian, destroyed it by turning the course of the river, which now runs through a desolate marsh. Close by is the modern **Sibari** (below). The suburbs of this large and ancient city stretched for 6 miles along the Crathis. Extensive remains have been turned up here.]

**Cassano** is the native town of Giuseppe Pace, a Neapolitan exile, who had been imprisoned for many years in Procida, and led the Albanian volunteers from Spezzano, in 1860.

**Spezzano Albanese** (Stat.)—pop., 3,853—the centre of some colonies of Albanians settled here in the fifteenth century by the Prince of Bisignano, upon his marriage with the daughter of Scanderbeg. They still keep their language and religion, and have a college here for their sons, and are a fine warlike race.

Not far from Tarsia, on the direct route, a branch road turns off to the left, to Rossano, on the Gulf of Taranto.

**Tarsia** (Stat.)—population, 1,964—has a ruined seat of the Spinelli family, hanging over the River Crati. Ascend the river to

**RITORO**. To the west are the villages of **Montalto** (Stat.) and **S. Siero**, named after Pope Sixtus V., in whose reign their former inhabitants were exterminated by the Neapolitan Viceroy for professing Protestantism. Such of the men as were not killed were sent to the galleys, while the women and children were sold as slaves. The road towards Cosenza was till lately infested by brigands. Cross the River Busento to

**Cosenza** (Stat.)—pop., 21,613—the capital of Calabria Citra, and an archbishop's see, on the branch rail from **Sibari**, (Route 39); the ancient *Cosentia*, at the junction of the Busento and **Crati**, among hills covered with villas, vinegroves of olives, &c. Saffron, manna, and

flax are grown here. It was partly destroyed by the earthquake of 1857. In 1860 it was held by General Calandrelli, who gave it up conditionally, and retired towards Naples.

**Cosentia** was the chief town of the Bruttii, and was taken by Hannibal. Alaric, the Visigoth, was besieging it when he died in A.D. 410, and was buried at the bottom of the Busento, the course of which was turned for the purpose. Monte Cozzuzzo lies to the south-west, and about 10 or 15 miles east is the elevated limestone plain of Reggio Sila and Monte Spineto. Monte Riparossa, 5,000 feet above sea, is covered with rich pasture and vast forests of pine, oak, chestnut, &c., which for ages have furnished timber for ship-build'ng. From its circular edge short rivers run down to both seas, towards every point of the compass. It occupies the centre of the broadest part of the Calabrian Peninsula. From Cosenza it is about 12 miles north-west over the Apennines to **PAOLO**, a fishing port (population, 7,000) on the west coast. Following the main road from Cosenza, the next place is

**ROGLIANO**, or **RUGGIANO** (population, 5,148), on a hill, which has been rebuilt since its destruction by the earthquake of 1638. Gravina, the jurist, was born here 1664. The advocate, Morelli, a wealthy resident, was one of the leaders of the insurrection of 1860.

**SCIGLIANO**.—Here the new road towards Catanzaro and Tiriolo parts off from the old and more direct one, which goes by Nicastro. It runs among picturesque glens and high rocks.

**SOVERIA MANELLI**, near Passaggio, is the birthplace of a famous brigand, Calligari. It commands the road towards Naples. Here General Ghio, with a force of 7,000 infantry, cavalry, and artillery, surrendered in 1860 to Garibaldi and a few Calabrese and National Guards. Garibaldi, as usual, was 30 or 40 miles ahead of his troops, and might have been taken prisoner by the Neapolitans hundreds of times without their knowing it.

**TIRIOLO** (population, 3,425), in the province of Calabria Ultra-Secondo, is near the back-bone of the Apennines, between Nicastro and Catanzaro, commanding an easy view of both the Tyrrhenian and Ionian Seas.

[1. **NICASTRO**, on the old road, a few miles west, has a population of 14,603, and farther west are the sulphur baths of **S. BIAGIO**, and **SANTA EUFEMIA** (population, 7,631), which gives its name to the gulf on this side, and had a Benedictine Abbey, founded by Robert Guiscard, which was overwhelmed by the earthquake of 1638.

2. To the east of Tiriolo is **Catanzaro** (Stat.) on the coast rail, the capital of the old Calabria Ultra-Seconda, and a bishop's see (population, 24,094), where the law courts and gymnasium (colleges) are seated. It is built on a rock, in the valley of the Corace, near the Gulf of Squillace, and has a trade in silk, wine, corn, and other produce.

**Squillace (Stat.)**—pop., 2,812—the ancient *Scyllacium*, is 10 miles south, and hence the rail, close to the old Via Trajana, winds down the east coast of the peninsula to Cape Spartivento (60 miles), at its farthest extremity, past **Gerace (Stat.)** and other Calabrian towns, which were half ruined by the earthquake of 1783. From Catanzaro a road stretches along the Gulf of Squillace, to **Cotrone (Stat.)**, population, 9,662, as in Route 39. This is the ancient *Croton*, at the mouth of the Gulf of Taranto, 35 miles north-east. It was one of the largest and oldest cities of Megale Hellas, or Magna Græcia, as this part of Italy was called, from the number of its flourishing Greek settlements. It was 12 miles round, but began to decay after the invasion of Pyrrhus. An old castle stands here. Croton was famous for its beautiful women; also, as the residence of Pythagoras, and as the birth-place of the strong man, Milo. (See the carving on the old Bull and Mouth, opposite the Post Office, London—

"Milo, the Crotonian,  
Killed an ox with his fist,  
And ate him for breakfast;  
Ye gods, what a glorious twist!")

A few miles from this is the *Lacinium* promontory, now Cape Nao, or Della Colonna, so called from a solitary *Doric Column*, 28 feet high, of a Temple of Juno Lacinia, which stood here, and which contained the Helen of Zeuxis, the painter.]

From Tiriolo the high road passes

CASINO CHIRIACO, near

**Maida**, a picturesque old town (population, 3,940), with narrow streets and a ruined castle, in the Valley of Angitola, famous for Sir John Stuart's defeat of the French, under Regnier, in 1806, on 6th July. The English had about 5,600 men, against 7,500 French, who lost nearly 5,000. The two armies crossed bayonets before the French gave way. Here Stocco, a Calabrese leader, who had been exiled in 1848, joined Garibaldi. The Calabrians are a manly and robust people, very different from the mercurial Neapolitans. **CURINGA** is a little village perched on the top of the heights.

[TORRE MASDEA is on the beautiful Bay of S. Eufemia, which is surrounded by villages, churches, villas, gardens, and ruins.]

The Lipari Islands soon come into view.

**Pizzo**, a small seaport, a little further on (population, 7,932), is the spot where *Murat* landed in October, 1815, and tried to get up a rising in his favour, by showing a banner in the square. He was taken, tried by court-martial in the castle, and shot. He was buried in the Church. For this service Pizzo was created a city, and styled "Fedelissima" by King Ferdinand; and was further exempted from taxes. The Florio-Rubattino Steamers call here regularly.

**Monteleone** (population, 12,594), on a height near the south end of the Gulf of S. Eufemia, has an old castle of Frederic II., with an Augustine Convent close to it, on the cliffs, commanding a

splendid view of the Gulf, the Apennines, Etna, and the Lipari Islands. Stromboli is 40 miles distant. Monteleone was built out of the ruins of Hipponium, a Greek city, called *Vibo Valentia* and *Vibona*, by the Romans, on the site of S. Pietro, close by. Here was a Temple of Proserpine. On the shore of the bay are remains of Sicca's Villa, in which Cicero resided for several months after his banishment. The fertile plain round this town, called the Piano di Monteleone, yields much silk and oil. The next place on the highroad is

**Mileto**, or **MELETTRO** (population, 5,724), a bishop's see, founded by Roger of Sicily, who made it his capital, and built an abbey with the stones of Proserpine's Temple, in which he and his wife, Eremberga, were buried. Many remains of churches and palaces, broken columns, &c., are still to be seen. It has been rebuilt since the earthquake of 1783, which almost ruined it; and has a large seminary for priests, built by Ferdinand II. Here General Briganti was massacred in 1860, by his own troops, as a traitor. "Paese" is the common name for a village or town in this neighbourhood; among which are a number of Greek colonies, descended from Albanian and Epirote settlers of the time of Scanderberg. They have spread across the peninsula, and retain in part their language and costume. Such names as Pentimele, Malanisi, Jeropotamo (a river), occur. Many villages have been overturned and ravines made, all along this district, by the earthquake of 1783, and by frequent landslips.

**ROSARNO** (population, 3,180), on the River Mesima, near the ancient *Medma*. Many pits, shaped like wells, and filled with water to the brim, were formed near this by the earthquake of 1783.

**Gioja Tauro (Stat.)** is the ancient *Metaurum* (population, 1,347), at the mouth of the Marro, where it falls into the Gulf of Gioja. The wide plain between the sea and the Apennines, watered by the Marro and Mesima, was the principal scene of the ravages occasioned by the earthquake of 1783. This is the terminus of the railway from Reggio which is to connect it with Naples.

**Palmi (Stat.)**, on Mt. Elia (population, 11,517), is picturesquely seated on a rock above the sea, in the middle of olives, oranges, and chestnuts. An old tower overlooks a fishing village, 700 or 800 feet below; it has seminaries and convents, delicious fruit, and beautiful women; but there is one drawback. Here and elsewhere in Calabria they eat *pizzo*, a dry cake made of flour, garlic, and oil: a mess like that with which, in the form of soup, the good Father Abbot nearly poisoned Mr. Curzon, on Mount Athos. There is a glorious prospect of Sicily, Etna, and the Lipari Islands.

About 10 miles from this the Apennines take the name of **Aspromonte**, from their rugged appearance. It was in attempting to cross these that Garibaldi received his wound, and, with 2,000 of his followers, was taken prisoner by the royal troops, under Colonel Pallavicini, 28th Aug.

1862. His boot, pierced by the bullet, was picked up, and is kept as a precious relic. Pictures of it are sold in Italy. His son, Menotti, was also wounded. Garibaldi was put on board an Italian frigate, taken to Spezia, and treated with the greatest consideration. He returned to the Island of Capraia in December.

**Oppido**, on the flanks of the Aspromonte range, was the centre of the great *Earthquake* of 1783; the ravages of which, though it was felt as far as Naples, were confined to Calabria and Sicily, but especially to a space of 400 or 500 square miles, within a distance of 20 miles round Oppido. They were described by Sir W. Hamilton. The first shock, on 5th February, lasted two minutes; and during the rest of the year, 1783, about 950 were felt, but the worst were the earliest, in February and March. They were repeated now and then for four years; and about 40,000 persons are reckoned to have been killed. It changed the face of the country in many parts, leaving great gaps and hollows, choking up rivers, overturning hills. At Oppido, many houses, farms with their stores of oil, &c., were swallowed up, with hundreds of the inhabitants.

At *Laurean a di Borello*, near Rosarno (above), two tracts of land covered with olives were carried the distance of a mile. Higher up the same river, at *Plaisano*, several gaps were made which are still to be seen. One is a mile long, 105 feet broad, and 30 feet deep; another is  $\frac{3}{4}$  mile long, 150 feet broad, and 100 feet deep; another is 225 feet deep. At the head of the river, at *Polistena*, a Greek village, a tract of land was moved across a ravine, with hundreds of houses upon it; some of the residents of which were unhurt; but 2,000 out of a population of 6,000 were killed. At *Fosolano* two pits are left, about 300 and 700 feet square. At *Terra Nova*, 1,200 out of 1,600 inhabitants were killed. It is mentioned as a curious fact, that none of the shocks took place over rocks of a volcanic or trap character.

**SEMINARA** (population, 4,090) was half destroyed by the Saracens, and again by the earthquake of 1783. An olive garden was moved 200 feet, without disturbing the trees, which continue to grow upon it. Here Gonsalvo de Cordova obtained a victory over the French.]

**Bagnara (Stat.)**, population, 9,620, finely situated above the ancient *Portus Balarus*, contains several churches, palaces, &c. It is celebrated for its beautiful women, tall and straight, with noble Greek features, black eyebrows, brown hair, and a mixture of Saracen blood in their veins. They are joined in a Calabrian proverb, with "Sicilian wine and Cosenza saffron."

Bagnara lies on the southern slope of Monte Elia. The line now skirts the sea, and the sea views are very beautiful.

*Ins were once very rare in this part of Italy; hence persons having an introduction were taken in by private residents, who gave them a letter for the next halting-place.*

**Farassina (Stat.)** to

**Scilla (Stat.)**, population, 7,640, a small town, the ancient *Scyllarum*, on the Faro of Messina. There is a small inn on the Marina. Sword-fish (*pesce spada*), red mullet, sausages, raw ham; green figs, melons, grapes, and other delicious fruit, to be had. It faces the north-east corner of Sicily, where the channel, or Faro, is 3 miles wide. The Charybdis of the well known proverb—

"Incide in Scyllam cupiens evitare Charybdim,"

is near Messina, 8 miles distant. The tides run strong through the strait, and where they meet cause eddies, but there is no whirlpool to make the passage dangerous, except to such small craft as the ancients had. The noise of the waves, in rough weather, as they roar under the limestone cliffs, edging both sides of the channel, has been compared by travellers to the confused barking of dogs. Hence, the Scylla of the poets, like Milton's Sin, was a mermaid—a beautiful woman ending in a dolphin's tail, with sea-dogs howling round her waist, and ready to tear the sailor to pieces.

The Upper Town is a mixture of narrow zigzag streets, hovels and palaces. It was half ruined by the earthquake of 5th February, 1783, along with the old feudal Castle which overhangs it; a "diminutive Gibraltar" (*Arritabene*), Spanish in its origin, increased by later additions. It was occupied by the English after the battle of Malta, and surrendered to the French after eighteen months' siege; but in 1880 the dastardly Neapolitan troops gave it up to Garibaldi without firing a shot.

On the night of the earthquake of 1783, the Prince of Scilla and 4,000 of its inhabitants were gathered on the beach for safety from the falling houses, when the sirocco wind began to blow, the herald of a shock. It severed part of Monte Baci, or Capella, which fell into the sea; a great wave then rose on the Faro side, swept up the Calabrian coast, and carried off 2,700 of the people on the beach, with the prince. Mysterious voices are said to be heard from the sea, on this eventful 5th February. Scilla produces excellent silk and wine.

**Villa S. Giovanni (Stat.)**—pop., 3,791—under a hill, close to the water and opposite Messina, to which there is a ferry, about 3 miles wide. A railway bridge is projected to cross at this point. Here two squadrons of Neapolitan lancers surrendered, 1860, to Major Nullo and six guides, who had been sent out to reconnoitre. Putting a good face on it they came up boldly to the Neapolitans, drew their revolvers and commanded them to surrender. "Surrender! to whom?" said the officer, "where are your troops?" "Garibaldi is ten minutes from here, and I advise you to spare useless bloodshed." They retired, and Nullo remained master of the town. Soon after, General Melendisi and 2,500 surrendered; and this was followed by the unconditional surrender of his superior officer, General Brigante.

The remaining stations are uninteresting.

**Reggio (Stat.)**, the ancient *Rhegium*. Population of commune, 40,312; town, 23,835.

**Hotels:** Vittoria; Europa.

**Steamer** to Messina, in connection with the rail.

The capital of Calabria Ulteriore Primo, and an archbishop's see, in a charming situation, on a spur of Aspromonte, near the end of the peninsula and the Apennines. It has a splendid view of Sicily and the Strait (7 miles across to Messina), and of Etna. The land here is some of the most fertile in Italy; rich in silk, oil, oranges, lemons, and other fruit, besides the aloe, cactus, palm, &c. Monte Alto, behind it, 4,380 feet high, is covered with forests of pine, chestnuts, and other trees.

Reggio, though modern-looking, is one of the most ancient cities of Magna Græcia, having been founded seven centuries before Christ. It was rebuilt by Julius Cæsar after an earthquake, and called Rhegium Julii. Here St. Paul touched on his voyage to Rome, after landing at Syracuse—"we fetched a compass and came to Rhegium"; and hence he sailed right before the south wind, to Puteoli. It fell under the power of the Goths, Saracens, and Normans; was burnt by corsairs in 1544 and 1558; was almost destroyed by the *Earthquake* of 1783, and much shaken by those of 1841 and 1851. The present town, having been restored on a regular plain since 1783, consists of three streets, or *corra*, one above another, parallel to the shore, intersected by other streets running down to the sea. At the upper end is a strong *Castle* or *Fortezza Alta*, with a small fort near it. The Cathedral has some old mosaics and monuments. Museo Comunale, with a collection of antiquities.

Reggio was the first place on the mainland taken by Garibaldi, in his celebrated march of 1860, after running through Sicily. On the 21st August, General Gallotti, who commanded 1,500 troops in the castle and fort, was surprised to see one of Garibaldi's lieutenants appear on the heights be-

hind, and immediately gave in. He expected to be attacked, not in the rear, but from the sea, *secundum artem*.

The total force under Garibaldi was 24,500 men, armed with Colt's Enfields, and seventeen guns; most of them belonging to the respectable classes, and many being sons of gentlemen, all serving from patriotism. The actual pay of the privates was 1*½*d. a day, and of the officers, 2 francs, from the general downwards. Sistori was chief of the staff, and the other lieutenants were Eber, Medici, Bixio, Tlirr, Correz, besides Colonel Peard, "Garibaldi's Englishman," a Cornish gentleman, who had lived in Italy, and after joining as a private in Lombardy, had been made a colonel at the battle of Milazzo. A so-called English regiment, consisting mostly of foreigners, deserters from ships, &c., was commanded by Colonel Dunn. Their one faith was to follow Garibaldi, and to make Italy a nation under Victor Emmanuel:—"When Garibaldi goes back to Caprera, we return home too." Part of the force was left to garrison Messina, Palermo, and other Sicilian fortresses. The Regi or royal troops, opposed to them in Calabria, numbered 25,000 men, under General Viale, whose head-quarters were at Monteleone. They were well provided with artillery and stores, but were soldiers only in name, being nothing better than an armed police. Garibaldi was here again (1862) before the affair at Aspromonte (page 271).

From Reggio, a road, identical with the Via Trajana, follows the white cliffs of the coast, to Cape Pellaro, the ancient *Leucopetra* (5 miles), and thence round to *Cape Spartivento* (25 miles), or promontory of *Herculis*, at the extreme end of Italy. Here and there are Greek hamlets perched on the crags, inhabited by noble-looking men and beautiful women. The new coast *raïl* from Reggio runs near the road above mentioned, in conjunction with the line from Bari and Taranto to Cotrone (see Route 39).

## SICILY (SICILIA),

Which takes its name from the *Siculi*, is the largest island in the Mediterranean Sea, and is separated from the mainland by the Faro, or Strait of Messina. From its triangular shape, Horace calls it *Triguetra*, and Virgil, *Trinacria*. The east, or shortest side, is 145 miles long; the south, or south-west side, is 190 miles; and the north, or longest side, is 215 miles. This gives a circuit of 550 miles, or nearly 700 miles, following the winding of all its bays. Its area is about 8,000 square miles. A Government Survey of the island, in fifty sheets, was published 1872.

A chain of limestone hills runs near the north coast, from Trapani to the Faro of Messina, the highest parts of which are 3,000 to 4,000 feet high; but *Monte Madonia* is said to be about 6,000 feet. A lower chain, from Cape Passaro, joins this at *Monte Artesino*, near *Nicosia*. Etna, which stands by itself on the east coast, is 10,875 feet high, and

is covered with forests, but the other mountains of Sicily are naked. The plants are in common with those of Italy and Africa; and the fossils correspond with animals now in the Mediterranean, showing (says Lyell) that the island has gradually risen from the sea.

The longest *Rivers* are the Glaretta, or Simethus, near Etna, the Salso, Platani, and Belice. The rest are summer torrents. There are three or four small *Lakes*; the largest is that of Lentini.

Granite is found in the Pelorus range, near Messina. Round Etna the soil is volcanic; elsewhere it is chiefly limestone. The chief mineral production is sulphur, on the south side of the island. About 35,000 tons are annually produced in the island, of which about one-thirtieth goes to England. Sicily produces marble, rock-soda, and soapstone, and has mines of copper, silver (neither of which are worked), but



About one-half of the tilled land is in corn, and the best quality is from Termini. Sicilian wheat is preferred for the choicest Italian macaroni. Other productions are—lemons, oranges, raisins, essence of lemon, olive oil, olives, pistachio nuts, manna, sumach, figs, flax, liquorice, rice, honey, with cotton (brought from Africa by the Saracens). The export of oranges is falling off owing to the competition of other countries. Sugar, which the Saracens introduced, is no longer grown, but the production of Marsala and other wines is kept up. Sheep and goats are kept, but few cattle. The great drawback to improvement is the want of good roads; for which the inhabitants were taxed, under the Bourbon Government, but they were never made. The new lines of railway have helped to supply this want. Tunny fish are caught everywhere in May and June.

Three divisions are popularly recognised—Val di Demona; Val di Mazzara, and Val di Noto. It is now divided into seven Intendencias, or provinces, named:—Caltanissetta, Catania, Girgenti, Messina, Palermo, Syracuse, and Trapani.

In 1881, the population was 3,148,968. About 20,000 are of Greek descent, from Albanians, settled here since 1448, who keep to their own dress, customs, and religion.

In some remote districts, the cottagers still reckon time in the old Italian way, that is, the day begins at sunset, called 24 o'clock, or 0 hour, when the evening lamp is brought in. This reckoning has lately been officially adopted throughout Italy. The longest day is 14½ hours; the shortest day 9½ hours. Mid-day ranges from 16 hours 7 minutes, in July, to 18 hours 43 minutes, in January. Average temperature of the year, 63°. July and August are the hottest months, when the malaria in the evening is to be chiefly guarded against. Rain falls about one day in four.

The Sicilians change the Italian *e* into *i*; *o* into *u*; *ll* into *dd*; *ò* into *u*; *d* into *nn*; *l* into *sci*; *l* into *r*; and *que* into *chi*; besides other modifications. Their dialect has been illustrated by the Abbe Melli, a native of Palermo, in his *Fishermen's Eclogues* and his *pastorals*. For example, in his "Lu Labbru" (or Il Labro, the Lip), this Sicilian verse—

Cerchi meli? E addu è chiari  
Chiudi l'ali, e 'un ti straccari:  
Ti lu 'nsgnu un locu fari  
Unu 'li semper chi stuari—

would be in Italian,

Cerchi il mel? Se hai tal desio  
Chiudi l'ale, e non stancarti:  
Queto un loco so ben io  
Ove avrai de casarli.

*Travelling by Road.*—There is a carriage road from Messina to Palermo, and also through the middle of the island, with a branch to Girgenti. These are now superseded by the rail, as excursions can be made from various stations on the line. There is also a carriage road from Messina to Catania and Syracuse, near the rail. Some part must still be done on mules. The landlord of any respectable hotels at Palermo, or elsewhere, make the necessary arrangements.

Charge for three mules, guide, muletter, provisions, and lodgings for one traveller, 30 lire, or 28s. per day. Fees for service, police, and guides, are extra. Most of the routes are bridle paths.

Those who do not mind roughing it, may make a pleasant trip by the regular steamers round the island, embracing everything of interest. The chief attractions are Etna; the beautiful road from Taormina to Messina, &c.; and the Greek temples, and other antiquities, at Segeste, Selinuntum, Girgenti, Syracuse. All these are on the coast, where the principal towns in Sicily have always been placed, from the Phœnician days to the present; and, by the Florio-Rubattino Co.'s *Steamers* from Palermo, all can be conveniently visited by those who prefer a sea to a land route. (See *Bradshaw's Continental Guide*.)

*Railways.*—From Palermo. 1. To Termini, Roccapalumba, S. Caterina, Leonforte, Catania, and Messina; with branches to Aragona, Girgenti, Licata, Syracuse. 2. To Marsala, and Trapani. 3. To Corleone. 4. Messina to Patti, which will eventually meet the line from Palermo to Cefalù and complete the circuit.

### PALERMO (Stat.)

The ancient *Panormus*, founded by the Greeks, now the chief city of the island, the seat of a university, archbishop, &c. Population (1891), 272,000, including suburbs.

*Hotels:* De France; de la Paix; Trinacria; des Palmes; d'Italie.

*Restaurants.*—Stella Americana; Oretto; Lincoln; Sicilia.

*Cab Fares.*—One horse, in the town, 60 cents.; to the station, 1 lira. Two horses, 80 cents. and 1 lira 60 cents. One hour with one horse, 1 lira 80 cents.; following hours, 1 lira 60 cents. Two horses, 2 lire 20 cents. and 2 lire. Midnight to sunrise, double prices. Tariff should be in the cab.

Valet de place (cicerone), 5 to 6 lire per day.

Boat Hire to Steamer, 1 lira; with luggage, 1½ lire.

*Resident British Consul and English Chaplain, English and Presbyterian Service. English Chemist, Club, at Palazzo Geraci, Via Vittorio Emanuele. Railways, as above.*

*Steamers* to Messina, Naples (167 miles), Leghorn (363 miles), Genoa (444 miles), Liverpool (See *Bradshaw's Continental Guide*). Florio's steamers now run to almost every port in the island, as well as to Ustica (36 miles), the Lipari Islands, Favignana, Pantellaria, Malta, and Tunis. They are only small, and are scarcely adapted for ladies, but for persons who prefer this mode of going about, they are very convenient. Distances by sea as follow:—

1. Line from Palermo to Girgenti (the distances are Italian or sea miles, 60 to the degree).—Trapani, 57; Mazzara, 30; Sciacca, 37; Girgenti, 29.

2. Palermo to Syracuse.—Trapani, 57; Marsala, 15; Sciacca, 45; Girgenti, 30; Licata, 37; Syracuse, 56.

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sovereigns found refuge at Palermo, 1806-12.

Near Piazza Villena is Piazza Pretoria, between  
the old Palace of the Senate and the University. It

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Frederic II., his wife Constance of Aragon;  
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2. PALERMO TO SYRACUSE.—LIPARI, 51; MARELLA,  
15; Sciacca, 45; Girgenti, 30; Licata, 27; Syra-  
cuse, 96.

3. Palermo to Syracuse, by the north.—Cefalù, 33; S. Stefano, 16; Milazzo, 49; Lipari, 21; Messina, 48; Catania, 54; Augusta, 21; Syracuse, 15.

4. Palermo to Malta.—Messina, 122; Catania, 54; Syracuse, 30; Malta, 86.

5. Palermo to Tunis.—Trapani, 57; Favignana, 9; Pantellaria, 69; Tunis, 96.

Palermo is at the bottom of a fine bay, bounded by Capes di Gallo and Zafferano, and stands on a plain called Conca d'Oro, bordered by the sea, and two ridges of hills, which are covered with forests, gardens, villas, and palaces. Monte Pellegrino, the ancient *Ercia*, is to the north, and the fort of Castellammare is to the north-east, overlooking the harbour. It is nearly square in shape, about 1 mile each way. It was formerly divided into four sections called the Loggia, Kalsa, Albergaria, and Sircacadi (or Capo); names partly corrupted from Arabic names bestowed when the Saracens had possession of Sicily, previous to Norman occupation. Since the overthrow of the old government the city has considerably expanded, in the N. and S.W. directions. One main street, Corso Vittorio Emanuele, formerly Via Toledo, or Il Cassaro (from "Alkasr," the palace), runs north-east from Porta Nuova, near the palace, to Piazza Marina and Porta Felice, close to the harbour; and the other, Corso Garibaldi, or Via Macqueda, runs north-west from Porta S. Antonino to Porta Macqueda. The open Piazza at the point of intersection, called Villina, or Vigliena, is set off with handsome buildings and porticoes, planned by G. Lasso (1609). The houses have flat roofs, and balconies shaded with blinds, for protection against the intense heat of summer.

The palm, cactus, orange, and citron flourish here, and there is a mixed Spanish and Oriental look about the city. A lady is styled *Dona*, and a gentleman, *Don*. In Via Toledo are several gloomy convents, with barred windows, deep eaves and balconies. The chief promenade is the *Marina*, by the sea side, between Fort Galita and Fort Erasmo, which is near Flora or Villa Giulia Gardens, laid out 1777, and the Botanical Gardens, founded 1790. In the latter are a fine avenue of date-palms, and good specimens of Australian and similar trees, worth a visit from the scientific traveller (fee, 1 l.). At the entrance to Villa Giulia is a fine group of statuary by a native.

Donkeys and mules are used as means of transport.

Palermo was the seat of Saracen Emirs for two centuries and a half, from 830 to 1072, when its Norman conquerors came to reside here. They were succeeded by the Kings of Aragon; by the French, who were exterminated, 30th March (Easter Tuesday), 1282, by a general massacre, called the *Sicilian Vespers*, or *Vesperi*, led by John of Acre; and by Spanish and Neapolitan Viceroys. During the French revolution, when Sicily was under the protection of England, its Bourbon sovereigns found refuge at Palermo, 1806-12.

Near Piazza Villena is Piazza Pretoria, between the old Palace of the Senate and the University. It

has a large *Fountain* (1652), consisting of several basins supported by figures of animals and statues of Charles V. and Philip II., III., and IV. of Spain. In Piazza Bologna is Volpi's bronze of Charles V., swearing to preserve the privileges of the Sicilians. In Piazza del Duomo is a statue of Santa Rosalia (1744), whose festa is observed 15th July, at Monte Pellegrino. In Piazza della Vittoria a marble statue of Philip V. faces the

*Palazzo Reale*, or Royal Palace, between Porta Nuova and Porta di Castro, the site of the Saracen *Al kasr*. It is a group of buildings of different ages, from the time of the Saracens and Roger Guiscard, fortified like a castle. The central and most regular portion was built 1616. It comprises a court, surrounded by galleries and colonnades; the Hall of the Viceroys, with their portraits; the Hall of Parliament, painted in fresco; the Throne Room; the Hall of Audience, with an ancient bronze ram; and the beautiful Gothic *Palatine Chapel*, built by Roger, 1129-32, 125 feet long, and richly decorated with mosaic, gilding and marbles, and porphyry in beautiful slabs. Here Roger first introduced the manufacture of silk from the East in 1140, giving the weavers quarters in his own palace; and here Richard Cœur-de-Lion, on his way to Palestine, 1190, visited his sister Joan, wife of Roger's grandson, William II. Victor Amadeus, who became King of Sicily, through the influence of Queen Anne, resided here in 1708. In the Observatory, over the Palace, Piazzi, the astronomer, discovered the planet Ceres, in 1801; the first of a long succession of minor planets, since found, numbering about 250.

The *Biblioteca Comunale* contains a valuable Library of MSS. on the history of the Island.

The National Library and the Lyceum are in the Collegio Nuovo, once belonging to the Jesuits.

The Gothic *Cathedral*, not far from the Palazzo Reale, is dedicated to Santa Rosalia, whose statue is in Piazza del Duomo. It was built 1170-85, on the site of one of the mosques, of which it is said the Saracens had 200 in Palermo; and has suffered from later alterations. The principal front was added about 1430; on one of the columns of the portico is a verse from the Koran. Two Gothic arches join the belfry to the main building, which abounds with arabesque ornaments. The interior was changed to the Corinthian style, by Fuga, who erected the cupola. The aisles are divided by granite pillars, and surrounded by fourteen chapels, in which are bas-reliefs by Gagini, and paintings by a native artist Velasquez, of Palermo. The choir is ornamented with mosaics of porphyry and verde antico, marble statues by Gagini, and M. Rossi's frescoes.

The high altar is enriched with jasper, agates, lapis lazuli, and gold. On a marble tablet is the copy of a letter written by the Madonna to the people of Messina. Among the monuments are the tombs of Roger II., the first Norman king (who died 1154); of Constance, his daughter; the Empress Frederic II., his wife Constance of Aragon; and his son William. Some of them are por-

sarcophagi, under canopies, resting on porphyry columns. The ancient crypt contains the remains of several archbishops. In the sacristy is Gagini's statue of the Virgin, with some Arab and Greek documents. Gagini was a native of Palermo.

Several of the other churches contain frescoes and paintings by P. Novelli (otherwise Morrealese) and P. Velasquez; or statuary by Gagini.

*Sta. Maria della Catena*, dating from 1400, has a peculiar façade, with low squat arches.

*Sta. Caterina* (16th century), near the *Via Macqueda*, is gorgeously decorated.

*Chiesa Professa*, built 1564, has three lofty aisles, and a profusion of marbles and other decorations; and among the paintings, two by Rosalia, the daughter of P. Novelli. Annexed to it is the *Biblioteca Comunale* of 40,000 volumes, with a museum of antiquities, medals, &c. S. Rosa's painting of the Sicilian Vespers, and Caravaggio's *Santa Agata*.

*S. Domenico*, a large Doric church of the seventeenth century. It has a tomb of the Abbé Meli, the poet; an ancient half-Roman cloister; and a Virgin, by Vandyke, at the altar of the SS. Rosario Chapel, adjoining; with some stuccoes by Serpotta, a Palermo artist of the last century.

*S. Francesco de' Chiodari*, built 1255, is remarkable for the Arabic inscriptions on some of its columns. At S. Lorenzo's Church, near it, is a painting by Caravaggio, and figures by Serpotta.

*S. Giovanni degl' Eremiti*, half a ruin, was built 1182, by King Roger, and has all the characteristics of a mosque, being low and surmounted by several domes, and a central tower.

*S. Giuseppe dei Teatini*, built in the seventeenth century, is richly decorated, and has a peculiar crypt, or lower church.

*La Martorana*, on the left side of the *Via Macqueda*, is in the shape of a Greek cross, built 1113-39, by Roger's admiral, George of Antioch, in a half-Gothic, half-Saracenic style. It has some curious mosaics, among which is a portrait of King Roger, in a Byzantine dress; and the lower parts of the wall are reveted with slabs of marble and porphyry in beautiful patterns. The dome was removed, having been injured by an earthquake in 1726.

*S. Matteo*, not far from Piazza Quattro Canti, has a fine picture of the Virgin by Novelli.

*S. Salvatore*, in *Via Vittorio Emanuele*, by Amato, 1628, handsomely adorned.

*Santa Zita* belongs to an oratory in which is a painting by C. Maratta. There is a Descent from the Cross, by V. Anemelo, in the church.

The *Infermeria de' Sacerdoti* has in the chapel a Pietà by Marcello Venusti.

In the *Spedale Grande*, Piazza della Vittoria, now used as a barrack, is a remarkable fresco.

The *University*, founded 1447, and revived 1805, has about 1,200 students, and fine zoological and geological collections. **Museo Nazionale** (open daily, 10 to 3) contains prehistoric antiquities, sculptures, inscriptions, terra-cottas, pottery, bronzes, vases, coins, &c. (including the *\*Metopes\* Salaminia*, a *Faun* from *Torre del Greco*, and a *veules* from *Pompeii*), and, on the 2nd floor, a

collection of Pictures, with *Vincenzo de Pavia's* masterpiece, works of Novelli, and a very valuable early Flemish altar-piece. *National Library*, *Via Vittorio Emanuele*.

*Theatres*.—*Politeama*; *Bellini*; *S. Cecilia*; *Gari-baldi*.

The charitable institutions include a large *Albergo dei Poveri*, or House of Industry, begun 1746; several Hospitals; a large Lunatic Asylum; Foundling Hospital; a *Monte di Pietà*, &c.

There are also a Nautical School and a Veterinary College at Palermo; a Chamber of Commerce; and Law Courts, at the *Palazzo del Tribunale*, which stands on the site of a Saracenic Villa, and belonged to the Chiaramonte family.

Many of the palaces of the nobility are built in a half-oriental style, and are surrounded by beautiful gardens. From *Palazzo Butera* there is a splendid view. *Palazzo Chiaramonti* (one of the halls has a wooden ceiling of the 14th century) is now the *Palazzo de' Tribunali*, and is known as *Lo Steri* (Hosierium).

In the neighbourhood are several villas and other objects of notice.

*\*La Zisa*, in the suburb of Olivuzza, overlooking Palermo, is a castle in the Saracenic style, square, with Gothic arches, mosaic pavements, arabesque ornaments, and inscriptions. It was built for the daughter of an Emir, and altered by William I.

*\*La Cuba* (or *Kabba*), on the Morreale road, is another Saracenic relic, in the same style as the *Zisa*, and is used as a Cavalry Barrack.

The *Favara* (or *Castello di Mar Doice*), under *Monte Grifone*, is in the same style, and was formerly the residence of William II. The convent of *Santa Maria di Gesù* near this has a good prospect. On the way back to Palermo is the old Cemetery, the *Campo di Santo Spirito*, where the Sicilian Vespers broke out, 1282; the 600th anniversary of this was kept in 1882. A memorial cross, *Croce dei Vesperi*, remains.

Near the *Cuba* is the *Capuchin Convent*, with its church, under which are subterranean corridors, the vaults of a cemetery, first excavated in 1621. Here the mummified bodies of wealthy persons are preserved, in niches or under glass cases, dressed in their clothes and ornamented with flowers, for the inspection of their friends. The 2nd November (All Souls' Day) is a special day here.

*Monreale* or *Morreale*, 4 miles south-west, up a long ascent, commanding a fine succession of prospects (tramway from Palermo to *La Rocca*), is remarkable for its Benedictine Abbey and the archbishop's church annexed to it. The *\*Cathedral*, dedicated to the Virgin, is 330 feet long, and is one of the finest in Italy, in that mixture of Saracenic, Greek, and Italian styles which prevails in St. Mark's at Venice. It was founded, 1174, by William II., the Good. The walls are covered with mosaics and arabesques, and the portals are two bronze doors by Bonanno of Pisa, 1186.

The interior is divided into three aisles by pillars of granite and different coloured marbles, and the walls are a mass of lovely arabesques, gilding, and

early *mosaic pictures* in costume, of saints and angels, with a colossal figure of Christ in blue and gold at the further end. Inscriptions in Greek, &c., accompany the mosaics. A modern roof replaces the old one, which, with its mosaics, was destroyed in 1811. Among the monuments are those of the founder (who died 1189), and his predecessor, William the Bad.

From the cathedral roof, or the adjoining convent terrace, there is a splendid view over Palermo, the Conca d'Oro, and the sea. Captain Forbes says, "There is a fascination and grandeur in the beauties of the Bay of Palermo, which Naples does not possess. A vast amphitheatre of mountains backs the bay; their deep blue peaks blending with the lofty spine which traverses the northern shore of Sicily." This convent (now secularised) has beautiful *cloisters* with Gothic arches resting on 216 Corinthian coupled pillars; a library and paintings by Novelli (or Morrealese), a native artist, and Velasquez of Palermo. There is a sparkling fountain with a very Oriental look. About 2 miles farther is the

*Convent of S. Martino*, called *Delle Scale*, from the stairs-like ascent to it, up the hills, through gardens of figs, aloes, olives, &c. It is now an agricultural institution. The church has a fresco by Vincenzo Romano. The royal park of Boca di Falco is near this convent. Return to Palermo by footpath to La Rocca, thence tramway.

\**Grotto of Santa Rosalia*, to the north-west of the city, is one of the great sights of the quarter, standing on the face of Monte Pellegrino, which, under the name of *Eirete*, was defended by Hamilcar against the Romans for thirteen years, in the first Punic War. It is an abrupt precipitous mass, something like Gibraltar, 1,980 feet high. Here is a Church, which covers the cave in which William the Good's niece, Santa Rosalia, lived and died. Here her body was found and carried to Palermo during the plague of 1624. Her marble statue is adorned with a gilded robe. To this sanctuary there is a procession at her festa, from 11th to 15th July. From the *Telegrafo*, on the summit, there is a magnificent view.

The Favorita Villa, belonging to the king, and Villa Belmonte, are near Monte Pellegrino. The former stands in a park well stocked with game; and has a fine view of Palermo and the Lipari Islands. Procure at the hotel a card of admission.

On Monte Catalano, 10 miles distant, are the remains of the Phœnician town of *Solutum*.

**Garibaldi and the Events of 1860.**—In the early part of this year an insurrection broke out in Palermo, prematurely, in the Convent of La Gancia, which was betrayed to Miniscalco, the minister of police, by a monk, and stifled; but 10,000 insurgents were called into existence, who spread the flame of revolt over the island. The garrison was increased to 28,000, and the city placed under siege. When Garibaldi heard of it, he determined to turn it to account. "I never advised this Sicilian movement," he said, "but since our brethren are fighting,

it is my duty to go to the rescue." His motto was, "Italy and Victor Emmanuel!" After his landing at Marsala, and the victory of Calatafimi, he marched to Palermo with his handful of veterans, assisted by the inexperienced *squadrì* or volunteers. He found the two roads on this side (the south-west), defended by 6,000 Neapolitans, posted at Monreale, and 4,000 at Parco. He feigned a retreat to Corleone, and by a flank movement of 27 miles through difficult passes in the hills, he entered Palermo on the east side; and taking the royal troops by surprise, he carried Porta di Termini and the lower parts of the city, the fleet firing on the town from the harbour. By night Garibaldi reached his head-quarters in *Piazza del Pretorio*, and had occupied all the town, except the Royal Palace and the Mole. He also took possession of the Bank, with  $\frac{1}{4}$  million in cash.

General Lanzì, the Neapolitan commander, continued to bombard the town for several days from the Castello, or Citadel, and at last only ceased firing by the intervention of Admiral Mundy, of H.M.S. *Hannibal*, when Garibaldi had not nine cartridges a man left. This armistice led to nothing; but Garibaldi took the opportunity to construct barricades, and the bombardment was renewed. The *squadrì*, or armed volunteers, were led to the attack by Garibaldi's chaplain, Father Pantaleo, with a sabre in one hand, and a crucifix in the other. Garibaldi was continually exposed to showers of balls and shells. At length he sent word to Lanzì that he had 200 prisoners, and that one should be shot for every shell fired by the garrison. On the 30th, Lanzì proposed to negotiate on the English Admiral's quarter-deck; and the day after a convention was signed, and followed by an indefinite prolongation of hostilities. On 7th June, Palermo was evacuated by the Royalists, twenty-six days after Garibaldi's arrival in Sicily.

About 1,300 shells and shot had been thrown into the town by the citadel and fleet; a whole district, 1,000 yards long by 100 wide, was in ashes; the Carini and Bordanaro Palaces were burnt; Santa Catarina, Martorana, Santa Maria Incoronata, and other convents were ruined; and the atrocities of the Neapolitans were reported by Admiral Mundy to be "frightful." After gutting the Royal Palace, and out of mere spite burning what they could not carry away, they embarked on the 19th for Messina. Garibaldi lost 400 of his veterans in the contest, but he was joined by 2,500 men under Colonel Medici and Major Corte.

Garibaldi was at Palermo again in 1862, in spite of the government, who disavowed his ill-advised projects against Rome. He gave a toast, "Rome or death, but Rome with Victor Emmanuel," and marched hence with 2,000 followers to Catania and Aspromonte, where he was captured.

About 37 miles north-north-west of Palermo is Ustica, a volcanic island, about 6 miles in circuit with traces of lava, basalt, scoria, &c. Population 1,500. It has a fort built for defence against Turkish corsairs. Steamer once a week.

## ROUTE 41.

**Palermo to Messina, by the North Coast, via Bagheria, Termini, Patti, Milazzo, &c.**

As far as Cefalù by rail; the principal stations being Bagheria, S. Flavia (for *Soluntum*), Altavilla, and Termini. Rail again from Naso to Messina.

Miles.	Miles.
Bagheria .....	9
Termini .....	23
Cefalù .....	42½
S. Stefano .....	76
Santa Agata .....	94½
Naso Capo d'Orlando .....	103½
Gioiosa .....	114
Patti .....	119
Oliveri .....	124
Barcellona .....	134
Milazzo .....	140
Venetico-Spadafora .....	147
Gesso .....	153
Messina .....	162

Direct steamers from Palermo to Messina, without calling, thrice a week, and once calling at Cefalù, S. Stefano, S. Agata, Capo d'Orlando, Patti, and Milazzo. From Porta Felice, Palermo, to

**Piccarazzi (Stat.)**, 6 miles; and thence to

**Bagheria (Stat.)**, or *Bagaria*, where many of the wealthy inhabitants live. Population, 15,007. Here are *Villa Butera*, with its hermitages and wax figures; and *Villa Palagonia*, once noted for some eccentric statues in its grounds.

**Altavilla (Stat.)**, with a Norman church, dating from 1077.

**Termini (Stat.)** or Termini Imerese, 23 miles by rail from Palermo. Population, 22,830. In a pleasant spot, overlooking the sea, on the site of the ancient *Thermæ Himerenses*, or Baths of Himera, at the mouth of the River Termini, which flows down from Monte S. Calogero (or S. Caloiru), a mountain in the interior range, 2,670 feet high. The *Baths* of mineral waters, from which it took its origin, are still used.

The ancient Greek city was destroyed by Hannibal, to revenge the death of Hamilcar; and the modern town suffered from the French in 1837. The churches and convents contain mosaics and pillars from the old Roman city (which succeeded the Greek one), and several inscriptions, medals, terra-cottas, &c., are in the Museum of the old Ospedale del Benfratelli. There are remains also of a Roman amphitheatre, of the Aqua Cornelia Aqueduct, 4 miles long, and some tombs. Tunny fish, anchovies, sardines, and the best wheat in the island, are among its productions. (Here the **Rail to Girgenti and Porto Empedocle** strikes inland. See Route 43).

**Cefalù (Stat.)**—pop., 14,774—the ancient *Cephalædis*; of which several fragments, such as columns, mosaics, &c., are to be seen in the *Matrice Cathedral*, a Gothic structure, built by Roger of Sicily, in gratitude for his deliverance from shipwreck, 1131. It is 240 feet by 90 feet, and has two conspicuous west towers. Diligence from here to **Naso Capo d'Orlando**, the nearest station to Messina.

**S. STEFANO.** Hence to Santa Agata the road passes through a large forest, the Bosco di Caronia. The road beyond Santa Agata is through a *luxuriant country*.

**Brolo** (population, 1,079), on a cliff over the sea, surmounted by an old castle. About 7 miles to the left is Capo d'Orlando. The Volcano and the other Lipari Islands are visible.

The line which is intended to join Messina and Palermo has now (1894) reached **Naso**, near Capo d'Orlando.

**Patti (Stat.)**, population, 9,700. Cathedral, with the tomb of Roger's mother. Here Garibaldi landed 18th July, 1860, in his march to Milazzo. From this place three active volcanoes are seen—Etna, Volcano, and Stromboli.

**Oliveri (Stat.)**, a village noted for its olives. Here are an old castle of Prince Oliveri, and the Hermitage of Madonna del Tonnaro, on a high rock; so called from the ancient city of *Tyndaris*, founded 394 B.C., and destroyed by the Saracens. Parts of its walls, &c., are left; and part fell with the cliffs, on which it was perched, into the sea.

**BARCELONA** (population, with Pozzo de Goto, 21,636), near the River Cantone. Six miles from here is

**Milazzo (Stat.)**, (population, 14,207), on the neck of a granite peninsula, which stretches out north, 4 miles long and  $\frac{1}{2}$  to 1 mile broad, and 600 to 700 feet high. It terminates in Cape Milazzo or Blanco, near which Duillius obtained a naval victory over the Carthaginians; which gives name to the Duillio in the Italian navy. The town is well built on the strip below the Norman Castle, which commands it and the Isthmus.

Here Garibaldi fought a successful battle with the Neapolitans, in 1860, which secured the possession of Sicily. The Royalist General, Bosco, a Sicilian by birth, who held the town, had 6,500 picked men and twelve guns, opposed to 4,400 and three guns, on Garibaldi's side. Colonel Peard ("Garibaldi's Englishman"), Colonel Dunne, and Major Wyndham took part in the fight.

Colonel Peard commanded the *picciotti*, or undisciplined riff-raff of the native volunteers, who had never been under fire, and were unwilling to face the enemy. Peard brought them up with his sword, hitting away right and left; and when this was not enough, he laid hold of them and tumbled them over the walls, heels over head, right in on the Neapolitans, who were so scared at the sight that they took to their heels crying "*Volano, volano*."—They fly, they fly. Bosco fought well, and Garibaldi bought his victory with the loss of 800 of his small force. He himself was nearly cut down by a sudden dash of cavalry, but was saved by Missiri's revolver. Being asked to write a bulletin of the battle he said, "The best thing you can say is, that the fight began in the morning, and by the evening we had the town." Bosco was driven into the fort, which being shelled by the war steamer *Tuskori* or *Veloce* (which had come over to Garibaldi), gave in the next day.

Captain Forbes relates that Garibaldi while waiting for the assault, finding his shirt soiled from fighting, washed it in a brook, hung it on a bush, and remained sitting barebacked while he ate his meal of fruit and bread, and smoked his cigar.

When his shirt was dried he went on board the *Tuskori*, to direct the fire on the fortress. A quantity of ammunition, thirty guns, and other arms in the castle proved a most valuable prize. Here Count Littamet Garibaldi, with a letter from Victor Emmanuel, urging him not to land in Calabria, but to be content with Sicily; advice which Garibaldi respectfully declined to follow.

The line from Milazzo follows the coast to Spadafora (population, 3,146) and Gesso; and then passes through the Pelorus, or Neptunian, hills to Messina. These hills, which are shelly limestone on a base of granite, terminate in Faro Point or Cape Peloro, where there was formerly a Temple of Neptune, now replaced by a tower and lighthouse.

### MESSINA (Stat.)

Population (1891), 142,000, with suburbs.

*Hotels:* La Vittoria; Trinacria; Venezia; di Parigi; l'Europa.

*Resident British Vice-Consul.*

*English Church Service*, on Sunday.

*Steamers* to Catania, Palermo, &c., and to Reggio, Naples, Marseilles, and Malta. *Rail* to Catania and Syracuse. (See *Bradshaw's Continental Guide*.)

Messina was at first called *Zanklé* (a sickle) by the Greeks, from the shape of its harbour; this name was afterwards changed to *Messene*, when a colony of Messenians from the Peloponneseus settled here. The Romans made it the capital of the island. Etna is 50 miles distant. The climate is equable and healthy owing to the position of the town on the narrow strait.

Though an old town, Messina has suffered so much from earthquakes, that it has few signs of antiquity, most part of it having been rebuilt since the earthquake of 1783, which swallowed up 40,000 persons in the city and its environs. It is an archbishop's see and the head of a province, and forms an amphitheatre resting on the shore and half way up the hill behind it. From this it looks on the harbour and the beautiful Faro, or Strait of Messina, which is here 4 miles wide to the opposite mainland of Calabria. It is traversed by five small *fiumare*, or water courses, and has four main streets—the Corso and Vittorio Emanuele, or Marina, the Via Garibaldi, the Corso Cavour, and the Via de' Monasteri, with the sea at one end and Monte Peloro at the other.

The Marina, with fine houses close to the water, is the chief promenade, whence a fine panoramic view is obtained of the Aspromonte Mountains and the sea, terminated on the left by Faro Point, at the north-east corner of Sicily, 6 miles distant. The Harbour, 2 miles in circuit, is bounded on the south-east by the semicircular strip of sand (called Terra Nuova), which gave the town its first Greek name. Here are the Cittadella, Lighthouse, and Castle of S. Salvatore.

The *Charybdis*, or whirlpool of the old poets, is near this point, according to some writers, being about 12 miles from Scylla on the Italian shore (p. 272);

but some place it at Cape Peloro, immediately opposite, where the Faro is narrowest. Two other forts—Gonzaga and Castellaccio (the latter dismantled)—overlook the town, and there is a small fort near the station. Large quantities of pesce-spada, or swordfish, are caught here in May and June with the harpoon, the water being of the most transparent clearness. It is also noted for its morena or eels, its fields of white clover, its beautiful walks, and prospects. Living is cheap; the houses are large and good; and it has greatly improved since the annexation; thieves have been put down, and schools, &c., established, and the town is prospering.

On the quay is a Fountain of Neptune, supported by two monsters, for Scylla and Charybdis, by Montorsoli. In the Piazza della Annunziata is a bronze of John of Austria, by Calamech, a native artist. A statue of Ferdinand II., in a square then named after him, was pulled down in 1860. The Cathedral Square has Serpotta's bronze statue of Charles II. on horseback, and a Fountain by Montorsoli (1547), surrounded by symbolical sculptures.

The Cathedral, built by Roger and his son Ferdinand, was originally Gothic, but has been spoiled by frequent restorations. It has a detached campanile; and is cased in black and white marble, and ornamented with mosaics, bas-reliefs, and paintings. Some good carvings surround the middle one of its three doors. It contains twenty-six pillars from a temple of Neptune; a high altar adorned with precious stones; and a pulpit carved by Gagini. They boast here of a *sagra lettera*, or autograph Letter of the Virgin, translated into Greek, by St. Paul, from the original Hebrew in which it was written, in answer to a communication from the Messenians. It is dated "ex Hierosolymis anno filii nostri XLII," and is believed to be the invention of C. Lascaris, the founder of the library here; but its authenticity has been stoutly defended by the Jesuit, Melchior Inchofer, in a solemn folio, 1629. A festival in its honour is celebrated 3rd June.

The *Crocifero*, S. Giovanni Decollato, and S. Giuseppe Churches, contain paintings by M. A. Caravaggio. That of S. Stefano has paintings by P. de Caravaggio, and the graves of the Frenchmen who were massacred at the Sicilian Vespers. The Church of

S. Francesco d'Assisi, burnt, 1884, has a bas-relief by Gagini; the tomb of Angelo Balsamo; an ancient sarcophagus, with the rape of Proserpine.

S. Maddalena, a large church of the 18th century, in which a sanguinary conflict took place in September, 1848.

S. Domenico has a marble Virgin, by Calamech; a bas-relief by Gagini; and a *Sabbity* by A. Riccio (about 1510)—an artist who disposed of freepresson critic on this work by shooting him.

Madonna della Scala, rebuilt in the fourteenth century, is a mixture of the Saracenic and Nor-



*S. Annunziata de' Catalani* is an ancient mosque converted into a Norman church, and has been restored.

*S. Gregorio*, attached to a nunnery which commands a fine view, has good pictures, by Guercino, Antonio Riccio, and others.

*Santa Maria de Graffeo* is the church or cathedral of the Greek Archpriest of Sicily. Here is a bas-relief by Della Robbia, with a Library of Greek MSS., &c., founded by C. Lascaaris.

At the *Capuchin Church*, on Monte de' Capucini, outside the town, is a Nativity, by M. A. Caravaggio. This is also a fine point of view.

The University has a Library of 20,000 volumes, and includes a Museum and Picture Gallery, the latter contains works by Sicilian artists, especially Antonello da Messina.

The *Opedale Civico* has a quantity of majolica vases from Urbino.

The best view of the city is from Villa Rocca Guelfonia (fee to porter), in the upper centre of the town, where are the remains of a Norman castle.

The *Vara festival*, when the Assumption and the victory of Count Roger over the Saracens are observed, takes place 15th August.

The *Fata Morgana* (i.e., Sea Fairy), otherwise the mirage, is observed here occasionally, when a particular state of the atmosphere over the sea brings distant objects into view, or places them in a distorted and inverted position.

At Faro Point, the Strait is only 3,500 yards wide, but very deep; and the current runs strong, especially with a southerly wind. The old kingdom of the Two Sicilies was called "Domini di quà dal Faro," and "Domini di là dal Faro," i.e., the dominions on this side of the Faro (Naples) and that side of the Faro (Sicily).

In 1860, Garibaldi, after the convention with Naples, made Messina the base of his operations against the mainland. Fathers Gavazzi and Pantaleo helped the cause by preaching in the open air. Two of the General's attendants were ecclesiastics—Gusmano, who had served as chaplain to the Mantua Volunteers, and afterwards fought against the French at Rome, in 1849; and Frosclanti, a Capuchin friar. Faro Point was the head-quarters of his flotilla of fishing boats for crossing over to Calabria.

Here Captain Forbes, who joined as an amateur, found Garibaldi in a little room like a cabin, with a trestle bed, two stools and a box, no table, a sword on one wall, and a spare shirt and trousers on another. The visitor sat on a stool, while his host took a corner of the bed. On the 8th August he sent Missiri to surprise Alaufumara, a strong well-built fort, opposite Faro, with 200 picked men. They failed to take it, but got on to Aspromonte which overhangs Reggio, spreading the revolution; and were joined by 2,000 Calabrians. The King of Naples was so alarmed that he sent a mission to Turin; and a proposal was also made secretly to Garibaldi offering him the use of

50,000 Neapolitan troops and the navy, to conquer Venice, if he would only be content with Sicily.

Garibaldi left Sicily quiet and peaceable. The officials took the oath to Victor Emmanuel, and kept it; taxes were paid, property was safe, and there were no signs of reaction.

## ROUTE 42.

**Palermo to Trapani by Calatafimi (for Segesta), Castelvetro (for Selinunte), and Marsala.**

Rail to Trapani in about 7 hours. To Alcamo-Calatafimi, for Segesta, in  $\frac{3}{4}$  to 4 hours. To Castelvetro, for Selinunte, in 4 to  $4\frac{1}{2}$  hours.

The Florio-Rubattino (Navigazione Generale Italiana) steamers run to Syracuse once a week, calling at Trapani, Marsala, Mazzara, Sciacca, Porto Empedocle, Palma, Licata (see next route), Terranova, &c., in about 3 days, stopping a certain time at each port, the longest stays being at Trapani (11 hours) and Licata (8 hours), at other ports only about an hour. They are not quite regular in their arrivals.

N.B.—Those visiting Segesta should telegraph to Salvatore Denari, at Calatafimi, for carriage, or horse, or mule to meet the train.

	Miles.		Miles.
San Lorenzo .....	7	Campobello .....	80 $\frac{1}{2}$
Capaci .....	14	Mazzara .....	89 $\frac{1}{2}$
Carini .....	17	Bambina .....	96 $\frac{1}{2}$
Partinico .....	32 $\frac{1}{2}$	Marsala .....	102 $\frac{1}{2}$
Balestrate .....	40	Spagnuola .....	106
Castellammare .....	45 $\frac{1}{2}$	Ragatelli .....	110
Alcamo-Calatafimi. 51 $\frac{1}{2}$		Paceco .....	118 $\frac{1}{2}$
Gibellina .....	58 $\frac{1}{2}$	Trapani .....	122
Castelvetro .....	75		

From Palermo the line passes among the hills, with occasional views of the sea, to **Carini (Stat.)**, the modern successor of *Iccart*, an ancient town destroyed by Niclas, and the birth-place of the beautiful courtesan *Lais*, who became one of his captives. Thence to

**Partinico (Stat.)**—pop., 21,524—which has a Capuchin convent, with a sepulchre full of dried skeletons.

Running near the sea, views are obtained over the Bay of **Castellammare (Stat.)**, and of the hills beyond it, extending to Capo S. Vito, which is marked by a castle-looking church on the top.

**Alcamo-Calatafimi (Stat.)** (Sicilian—*Arca-mu*) is a Saracen town (population of the Commune, 37,700), as its name indicates, founded in the ninth century. It is a long street, of churches, convents, and red brick houses, having a gloomy Moorish look, and stands under Monte Bonifato. Vehicles meet the trains for both towns.

**Calatafimi** (population, 10,000) was the only town on the island, except Sperlinga, which spared the French inhabitants in the massacre of the Sicilian Vespers. Ruins of Saracen, Norman, and Spanish

buildings. Here Garibaldi obtained his first victory over the Royal troops on 15th May, 1860, on his advance from Marsala.

To the north of this are remains of the Greek city of *Segesta* or *Egesta*, which, for its fidelity to the Romans in the Punic wars, was presented by Scipio with a celebrated colossal statue of Demeter. The pro-consul Verres took it away, and this was one of the charges brought against him by Cicero, *In Verrem*. Segesta was destroyed by the Saracens in the ninth century. It has some good sulphur springs. There are remains of the walls, and of a Theatre (with twenty rows of steps) of the ancient city, in a perfectly solitary spot among the hills; but the most remarkable relic is a *Temple of Ceres*, or Demeter, which stands facing them across the valley. It is in the Doric style, 175 feet by 78, and each of its thirty-six columns is 28 feet high, and still in good preservation.

To visit Segesta and Selinunte (below), leave Palermo by early morning train, have a carriage to meet you at Alcamo-Calatafimi Station (hotel-keeper will telegraph); the drive takes two hours, and then walk, or ride, one hour. Return to station for afternoon train to Castelvetro. Next day drive to Selinunte, allowing several hours for the temple, and return to Palermo by afternoon train. If ladies in the party, telegraph also for horses for the final ascent to Segesta.

**Castelvetro (Stat.)**, or *Castedduvitrane*, "as the Sicilians call it (population, 20,097), is an old town on a rock, with an old castle. It has some pictures in the Churches of S. Giovanni and S. Domenico; a Palace of the Monteleone family, and a Museum of Antiquities. Hotel Bixio.

**Selinus or Selinunte**, was founded by Greek settlers, B.C. 628. The oldest city was destroyed and the walls razed in B.C. 409; two years later another city was built, but it never regained its ancient splendour. There are ruins of several temples and fortifications, a theatre, and a necropolis. The *metopes*, and other sculptured remains, are in the Museum at Palermo. One of the temples is almost the largest Greek temple known, measuring 370 by 175 feet. Excavations are being made. An introduction from the director of the Museum at Palermo should be brought. Malaria renders the night air unhealthy in summer. This was the place where the Saracens made their last stand against King Roger. The name is supposed to be derived from the Greek *selinon*, wild parsley, which is still very abundant here.

From Castelvetro there is a diligence road to **Girgenti**, passing by Sciacca and Porto Empedocle, a somewhat fatiguing excursion of over 60 miles, to enjoy which a traveller should be strong and acquainted with the dialect.

Cross the Belice, the ancient *Hypsa*, where Timoleon defeated the Carthaginians; and pass among aloe, olive, pistachio, and other trees, to

**Sciacca** (population, 20,709), on a steep cliff, near the *Therma Selinuntina*, or hot sulphur Baths, under Monte della Giommara, which rises above

it. These springs are good in paralysis, skin diseases, &c., and remains of ancient baths and pipes are still visible near them. There are several decayed palaces and buildings of the middle ages. It was celebrated for its vases. Pottery of a light kind is still made here.

Much corn is stored for exportation in large caves hollowed in the cliff; and it has also a trade in sardines, pistachio nuts, &c., and a coral fishery. About 25 miles south-west is the site of *Graham's Island*, or Julia Island; which suddenly rose out of the sea in 80 fathoms, in August, 1831, to the height of 100 feet, and sank down to the sea level by October. Scott landed on it at his visit to Italy. It was not near any shoal. The cliffs were limestone (1 mile round); some of the fossils are at the London Geological Society.

Sciacca will also eventually be accessible by rail from Palermo. This is now open (42½ miles) as far as Corleone, passing through Misilmeri and Villafrati. Near the latter place are the baths of Cefala Diana, used by the Saracens, close to the Castello di Diana, on a high hill.

**Corleone (Stat.)**, a town of 16,891 inhabitants, dating from the times of the Saracens.

From Sciacca to Girgenti, 40 miles, through a picturesque country, passing Montallegro (about half way), with a poor inn, and thence to Porto Empedocle, where the train to Girgenti may be taken.

**Campobello (Stat.)** and the *Cave di Cusa*, the quarry from which the marble was taken to build the ancient and flourishing Greek city.

**Mazzara (Stat.)**, pop. 13,500, an old Saracen town, with a cathedral, having nine old marble tombs in it, a castle, and other buildings. Count Roger had a castle here. It gave name to one of the old divisions of the island, Val di Mazzara.

### MARSA'LA (Stat.)

*Hotels:* Albergo Centrale; Leone; Trinacria.

Pop. 42,849, with suburbs. A bishop's see, near Capo Iboe, on the site of the Phœnician *Lilybœum*; now the depot for Marsala wine. The old port, from which Scipio embarked for the second Punic war, was destroyed by Don John of Austria, in the sixteenth century, to keep the pirates out of it; and a new harbour was made in 1806 for the wine trade. It is sheltered by the island of S. Pantaleo, in the "Stagnone," on which was the Carthaginian city of *Motya*, which was besieged and destroyed by Dionysius of Syracuse 397 B.C., when the catapult was used for the first time. Here Dr. Schliemann discovered remains of a wall and two gates, with pottery—some Phœnician, rough and unpainted; some Greek, and beautifully painted. Traces of aqueducts and tombs remain at Marsala, and the Town Hall has a Punic inscription from *Motya*. It is 90 miles to Cape Bon, in Africa.

Resident British and American Vice-Consuls

Marsala wines came into notice in 1802, when Nelson introduced them into the fleet. There are four wine stores here, two of which are English houses. Woodhouse's, the largest, looks like a long, low castle, and as many as 20,000 pipes are kept in stock. "The vineyards extend along the coast for about 24 miles, and 12 miles inland. The soil is very similar to that of Xerez, an absorbent spongy substance, loose, always fresh and open, not caking. An impression prevails that Marsala is grown on a volcanic soil, and has a sulphureous flavour, but there is no sulphur within 50 miles of the places where it is produced; not even in France is more attention paid to the vines than in many of the vineyards in this district. If the demand arose there would be little difficulty in making double the present quantity, for there are thousands of acres suited to the vine."—(SHAW'S *Wine, the Vine, and the Cellar*). Sometimes the wine is called Bronte, from Nelson's estate under Mount Etna; and it is shipped in considerable quantities to other countries, to assist in making up sherry and Madeira.

Here Garibaldi landed, 11th May, 1860, with the 1,007 men and six guns, from steamers, the *Piemonte* and *Lombardo*. He was chased by two Neapolitan war steamers, which contented themselves with a distant cannonade, setting fire to the vessels which he had abandoned. With his small force of veterans he was now face to face with 50,000 Neapolitan troops and a fleet of 900 guns dispersed round the coast. He soon proceeded to hoist the tricolour and assume the dictatorship of Sicily.

**Trapani (Stat.)**, pop., 40,796, under Mons Eryx, is the ancient *Drepanum* (a scythe), a fortified and comparatively well-built town. *Hotels*: Cinque Torri; Leone d'Oro. Several good churches; a Capuchin Convent, containing the mummies of deceased brethren; Picture Gallery; Biblioteca Fardeliana, in the Town Hall, which is a handsome building, faced by statues of Philip V. and Victor Amadeus; a College; several Palaces, and a Fort. It stands on a peninsula facing Farignana and other islands of the Egades group, and behind it rises the mountain, 2,200 feet high, once crowned by the famous Temple of *Venus Erycina*, which rivalled in splendour that of Paphos, and was imitated by another at Rome. The Castle and Village of S. Giuliano occupy the site of *Eryx*, which Hamilcar destroyed, and then moved its inhabitants to *Drepanum*, on the sea-shore below, where Anchises died, according to Virgil, who styles the coast "illætabilis." There are few remains of it, but Venus's doves still haunt the neighbourhood. Near the prison and the pits, called Pozzo di Venero, there is a magnificent prospect. The Harbour of Trapani is a good one, and is guarded by the Columbara Tower to the west. Good sunach, salt, tunny, anchovies, and coral are among the products; and it has a reputation for making good cameos.

**FAVIGNANA (ancient *Ægusa*)**, the largest of the *Ægades* or *Egætes*, now Egadi Islands, a group belonging to the Pallavicini family of Genoa, is miles long, and about 10 miles from the coast.

The prison of Santa Catarina crowns the top of its highest hill, 1,100 feet above sea. Tunny fish are caught here, and the *fata morgana* is sometimes seen. Here the Romans defeated Hannibal in a sea fight, and ended the second Punic war, B.C. 201. **LEVANZO (ancient *Buccina*)** is about 3 miles long, and 8 miles from the land. It is hilly, and produces corn, wine, and oil. **MARITIMO (or *Hiera*)**, about 25 miles distant, is another state prison, with a hilly surface.

## ROUTE 48.

**Palermo to Girgenti and Porto Empedocle, via Roccapalumba, Lercara, Acquaviva, and Aragona-Caldare.**

Palermo to Termini, as in Route 41. Shortly after leaving here the line turns to the south, and follows the course of the Fiume Torto to beyond **Roccapalumba (Stat.)** which is the junction for the line to Catania. Passengers for Girgenti change carriages. The line runs almost entirely through a hilly district to **Aragona-Caldare (Stat.)**, see next page. From here it is 6½ miles to

### GIRGENTI (Stat.),

Population, 22,344.

*Hotels*.—Des Temples; Belvedere.

*Resident British and American Vice-Consuls.*

The modern city stands above the ancient *Agriægentum*, on a hill 908 feet high, where the Greek citadel stood. The present town has little worth notice, except the Cathedral, which was built by the Normans out of a Temple of Minerva, and has a Madonna, by Guido, and a fine old Sarcophagus, with an ancient bas-relief of a Boar Hunt.

The beautifully situated Greek city of *Acragas* was founded six centuries before Christ. It fell successively under the power of Phalaris, the tyrant, whose brazen Bull is so celebrated; of the Syracusans and Carthaginians; of Timoleon, and then of the Romans, who sent 25,000 of its population into slavery. At one time it numbered 200,000 within the walls, which were 9 or 10 miles in circuit, and were nearer the sea than the modern town. It was famous for its wealth and luxury.

Its antiquities consist chiefly of the remains of *Temples*, now lying about in ruinous heaps, and of which only the ground plan can be traced. The most important was the *Temple of Jupiter Olympus*, commenced, 6th cent. B.C., which was the largest in Sicily, and the largest Greek temple in the world, after that of Ephesus. It was 360 feet long, 180 broad, and was surrounded with Doric pillars, each shaft being about 13 feet diameter, and 55 feet high, with flutings deep enough to hold a man in the hollow. Only the basement of this temple, with two enormous capitals of its pillars, and fragments of three caryatides, which were 25 feet high, are to be seen.

The Temple of Juno Lacinia had thirty-four columns and was 132 feet by 64 feet; only 20 whole columns are left. The Temple of Concord, of the

same size, and nearly entire, was formerly used as St. Gregory's Church. These two stand on the rock above the plain. Of the *Temples of Æsculapius* and of *Castor and Pollux*, three and four columns are left. The former contained a statue of Apollo which Verres took from the town. One column is left of the great *Temple of Hercules*. At the Convent of S. Nicholas is a fragment called the Chapel of Phalaris.

Near the Temple of Jupiter are traces of the public Fishponds. The Tomb of Theron is a pile, 25 feet square, in two storeys. The city walls cut out of solid rock are traced, and there are remains of two arched gates.

At *Maccalubi* and *Bissama*, 4 to 6 miles, are mud springs.

From *Aragona-Caldare (Stat.)*, a line runs via *Racalmuto* to *Canicatti*, *Caltanissetta*, and S. *Caterina-Kirbi*, see Route 46. From *Canicatti*, 31 miles by rail to

*Licata (Stat.)* or *Alicata* (population 18,570), a port at the mouth of the Salso or *Himera*, the site of the ancient *Phintia*; with a castle hanging over the sea, and the remains of a building called the Castle of Phalaris, on Monte Licata, a hill adjoining, formerly called *Enomos*. Rail from Licata, 22 miles, to Terranova (see next Route).

## ROUTE 44.

*Girgenti* to *Syracuse* by *Palma*, *Licata*, *Terranova*, *Modica*, and *Noto*; or by *Terranova*, *Caltagirone*, and *Lentini*.

Diligence daily to *Palma* (population, 12,430), a town surrounded by almond groves, from which about 12 miles by horse or mule to *Licata* (see above), thence rail to

*Terranova* (population, 18,142), founded by Frederick II., in the thirteenth century, out of the ruins of *Gela*, where *Æschylus* died.

From *Terranova*, two Routes may be taken to *Syracuse*.—1st, by rail all the way along the coast, by *Vittoria*, *Modica*, and *Noto*, about 114 miles. 2nd, over the hills, by mountain road through *Niscemi* to *Caltagirone*, about 20 miles, then rail to *Valsavoia Junction*, for *Lentini* and *Syracuse*.

*First Route.*—*Vittoria* is a great place for cattle and bees. On the coast is *Scoglitti*, on the site of *Camarina*, near a small lake, which bubbles with sulphurous gas. Between *Vittoria* and *Modica* is *Ragusa*, a town of 25,735 inhabitants, the ancient *Hybla Æreia*.

*Modica* (population, 42,885) yields the best cattle, wool, cheese, and butter in the island.

*Noto (Stat.)*, population 18,781, rebuilt since the destruction of an older town by the earthquake of 1693. It gives name to one of the three popular divisions of the island, named *Vai di Noto*; the whole of which belongs to the tertiary formation and consists of shelly limestone and marl. About 19 miles distant is *PALAZZOLO*, the ancient *Acra*, with many interesting ruins. Diligence to *Syracuse*. About 20 miles from *Noto* are *Cape*

*Passaro* and the town of *Porto Palo*, at the south angle of Sicily. The way to it crosses the Tellaro, near the site of *Helorum*, and passes a half-ruined pyramid, called *Pizzuta*, about 30 feet high, near the river *Falconara* or *Assinaro*; said to mark the spot where *Nicias* was defeated by the *Syracusans*.

*Avola (Stat.)*, population, 13,182, where the sugar-cane can be grown. Across the *Cassibile*, at the mouth of which *Demosthenes*, the General of the Athenians, was defeated. Hence to *Syracuse*, 17 miles by rail.

*Second Route.*—To *Caltagirone* as above.

*Caltagirone* (population, 28,120), 2,050 feet above the sea, well built. It contains a fine promenade and market place, and several palaces. Terra-cotta figures, in native costumes, may be got here.

Rail from *Caltagirone* to *Catania* by *Mineo*, *Millitello*, *Scordia*, and *Valsavoia* (junction for *Lentini* and *Syracuse*), thence to *Bicoeca* and *Catania* (page 285).

*Mineo* (population, 9,618), the ancient *Mennæ*. Near here is the famous *Lago de' Palici*, from which carbonic acid often rises with great violence. The place was regarded with reverence by the Romans.

For *Lentini* see page 285.

**SIRACUSA, English SYRACUSE (Stat.)**

*Hotels:* Locanda Vittoria; Locanda del Sole.

*Resident English Vice-Consul, and Amer. C. Agent.* Steamers of the Florio-Rubattino line.

A decayed town, with a population of 21,789, is all that remains of the ancient *Syracusa*, which was the capital of Greek Sicily, and one of the largest and most flourishing cities of the old world. It had a population of 100,000, even down to the ninth century, when it was wasted by the *Saracens*. The modern town is confined to the peninsula, or Island of *Ortygia*, about 1 mile long, between the Great and Little Harbours, which was an island till joined by a causeway to the mainland. Here the ancient Greek city was founded by *Corinthians*, B.C. 734, and gradually spread itself along the neighbouring coast, until *Syracuse*, with its suburbs of *Acradina* (on the rocks to the north, overlooking the present town), *Tyche*, *Neapolis*, *Epipolæ*, *Olympæum*, and *Dascon*, covered a space 6 miles by 4, and about 25 miles in circuit.

These suburbs formed distinct towns, or wards, the sites of which are now naked rock, with occasional traces of walls and streets. The six-gated wall was built by *Dionysius I.*, about B.C. 400; 30 stadia were constructed in twenty days, 60,000 men being employed.

Modern *Syracuse* is a bishop's see, with several churches, convents, &c., in its narrow crooked streets, which are shut inside walls built along the edge of the peninsula. The principal street, *Corso V. Emanuele*, is the chief promenade. The Cathedral of *Sa. Maria delle Colonne*, which was built about A.D. 800, 186 feet by 76 ft. temple erected about A.D. 800, 186 feet by 76 ft. has 22 of its pillars left standing. S. Paolo, or

site of a Doric Temple of Diana, two columns of which are seen in an adjoining house, near the Vittoria Hotel. St. Philip, standing over a bath. *Museum*, containing a collection of vases, inscriptions, coins, &c., with a *Venus Anadyomene*, and *Esculapius*. It is close to the Cathedral, and the Public Library is hard by. At the west end of the peninsula is the Castello di Miniace, founded in the eleventh century. Near this, close to the wall on the side of the Great Harbour, is the *Fountain of Arethusa*, which was supposed to communicate with the Alpheus, at Olympia, in Greece, 500 miles distant. It is now a brackish pool, containing some papyrus plants, enclosed in a basin. The Palazzo Montalto is a good specimen of architecture.

This harbour is 2 miles by 1, with an entrance  $\frac{1}{2}$  of a mile wide. On the west side is the Scoglio del Trofeo, or Trophy Rock, near which the Athenian galleys were defeated in their famous attempt to subdue the city, under Nicias, in the siege of 415 to 413 B.C.; resulting eventually in the destruction of their army of 40,000 men, with the fleet of 200 triremes, and the execution of their leaders. In 1798, Nelson sailed in here. The Little Harbour, to the east, was called Portus Marmoreus, from being lined with marble.

ANTIQUITIES.—In addition to those above mentioned are the following:—A *Greek Theatre*, hewn out of the rock, in a solitary spot, under the heights of Acradina and Tyche; the *Via Spoliale*, overgrown with hyssop, and bordered by cave-tombs cut in the sides of the rock, leads to the upper edge of it, and to the Nymphæum. Part of the materials were used by Charles V. for buildings in the town. Its 40 rows of seats are overgrown with poplars, &c. Some Greek inscriptions remain. To this theatre blind old Timoleon used to be brought to give the people the benefit of his advice in their public meetings. The water of the aqueduct, which comes from Monte Crimiti by a tunnel, falls into this excavation in its way to the town.

The *Roman Amphitheatre*, or Fossa del Granati, was also cut in the rock, and was about 225 feet by 130, being a work of the time of Augustus. Near this are the Latomia of Sta. Venera; also *Hiero's Great Altar*, 640 feet long. The Latomie were quarries used as burial places or prisons.

Near these is the *Latomia del Paradiso*, an ancient quarry, 60 to 80 feet deep, planted with fruit trees; and close to it is a cave called the *\*Ear of Dionysius*, 74 feet high and 200 long, with curved sides, producing an echo. The sounds were collected into a small cell, or tympanum, above, where the Tyrant used to plant himself to overhear the talk of his prisoners. Another quarry is called *Latomia de' Cordari*; and a third, the largest of all, called *Selva* (from the trees here, and containing mummies), is at the Palomblina *Capuchin Convent*. In these caves the unfortunate *Athenians* were imprisoned and starved; and here *Verres* shut up some Roman citizens. Iron rings are still to be observed. Near the *Latomia del Timoleo* are massive remains of *Dionysius's* great *arts* (called *Mongibellieri*), in view of the sea.

The House, or *Palace of Sixty Beds*, is part of the Baths of Agathocles, having arches made of clay amphoræ, bound together with mortar and tiled. An old road goes from this to Port Troglus.

A tomb near the Ear of Dionysius is called the *Tomb of Archimedes*, who was killed during the three years' siege or blockade, which ended B.C. 212, when Syracuse was captured by Marcellus, the Roman general.

The old Church of *S. Giovanni* (1182) is close to the Catacombs, or Grottoes, of the same name, which have served as graves for Greek, Roman, Christian, and Saracen, in succession. They run in streets or alleys, some miles long, cut in the soft stone, with recesses and troughs for the coffins, and holes made for ventilation. A piece of money was found in the mouth of one skeleton. Near this are Sta. Lucia and its catacombs, with an ancient Round Church. *S. Marziano's* Chapel, in a crypt under *S. Giovanni*, dates from the 4th century.

At the Baths of Daphne, or Diana (marked by some columns near the railway station), the Emperor Constant was murdered, A.D. 350.

A little way up the Anapo river (cross the Great Harbour by boat), on a branch of it called the *Pisna*, among palms and oleanders, is the *Cyane Fountain*, a basin of dark blue water, 60 feet diameter and 24 feet deep, in which grows the papyrus, originally brought from Egypt. Some slight remains of the famous Olympæum are near it. Here Proserpine is fabled to have descended to the shades with Pluto, who had carried her off from the fields of Enna.

Syracuse began to prosper under Gelon and Hiero I., nearly five centuries before Christ. It was afterwards ruled by Dionysius the Elder and Younger, and later by Agathocles. The last era of its prosperity was under Hiero II., B.C. 275–216. St. Paul, on his voyage to Rome, remained here three days. It was distinguished as the birthplace or residence of *Æschylus*, *Pindar*, *Simonides*, *Theocritus*, and *Archimedes*.

In the earthquake of 11th January, 1693, one-fourth of the houses were swallowed up, and about 60,000 persons here and along the coast lost their lives.

## ROUTE 45.

### Syracuse to Catania and Mount Etna.

Rail 54 miles, as follows:—

	Miles		Miles
Augusta .....	18½	Bicocca (Junction	
Lentini .....	36	for Palermo, &c.)	49½
Valsavoia .....	39½	Catania .....	54½

From Syracuse, following the coast, the rail passes the remains of *Megara Hyblæa*, on the *Sinus Megarensis*, an ancient town, destroyed by Gelon and Marcellus, and standing near the mountains of Hybla, formerly celebrated for their honey. *MERLILLI* (to the left), where honey was once produced, is on a hill, 920 feet high. On the north side of the gulf is

**Augusta (Stat.)**, (population, 11,000), the site of the city of *Xipholia*. The present town was built by Frederick Barbarossa, in the thirteenth century. It has been rebuilt since the earthquake of 1693, which swallowed up one-third of the inhabitants. The Knights of Malta carried on a trade here. Here De Ruyter's fleet was beaten by the French under Duquesne in 1675. The Dutch admiral died of his wounds at Syracuse.

**Lentini (Stat.)**, population 14,015, near the ancient *Leontium*, founded B.C. 729, of which scarcely any remains exist. Near here is the Biviere di Lentini, the largest lake in Sicily, stagnant and unhealthy in summer. **Valsavioia (Stat.)** Railway to Caltagirone (page 283). After this, **Bloccoca (Stat.)**, where the lines from Girgenti and Palermo fall in. Then across the Piano, or great plain of Catania, which is a vast corn field of 800 square miles.

### CATANIA (Stat.)

The ancient *Catane*, founded by the Greeks, seven centuries before Christ. Population (1891), 112,000.

**Hotels:** Grand Hotel di Catania; omnibus to the station about 10 minutes, 1 lira; Centrale.

#### *Resident British and American Vice-Consuls.*

Catania, one of the three great towns of the island, the seat of a university, a port, a bishop's see, &c., stands under the south side of Etna, on a lava soil made by successive eruptions from the volcano. It has repeatedly suffered from these and from earthquakes; one of which, in 1693, overwhelmed the city, and carried off 18,000 people. Previous to this, in 1669, a stream of lava, 4 miles broad and 50 feet deep, overwhelmed part of the city, and drove back the sea a considerable distance. It has been rebuilt, and is now one of the most modern and best looking towns in Sicily. Two wide streets, the Via Etnea and Corso Vitt. Emanuele, run at right angles nearly through it. The former points towards Etna, with its snowy peak and forests, which are seen at the end. It is well supplied with tolerably good water. Catania is full of churches and convents; of the former there are about 100; some are good, but none are remarkable for beauty. There are few antiquities, though the city of *Catana* dated from B.C. 729. Fine monument to Bellini, a native.

The *Cathedral of Santa Agata* is a large building, founded 1091, by Count Roger, who used the stones of the ancient theatre for the purpose. The granite pillars in front belong to this structure; and traces of it are seen in the Strada del Teatro Greco, in the middle of the town. Some frescoes and arabesques. Tombs of the Aragonese sovereigns, 14th century. It is surmounted by a dome; and in the crypt below are some stucco bas-reliefs. Festival of St. Agata, a grand function in February and August. The Piazza facing it has a marble fountain, and an ancient lava *Elephant*, bearing a granite obelisk, erected 1766.

*S. Carcere*, so called from the prison in which *Santa Agata* was visited by St. Peter, has a Greco-Norman door of the eleventh century.

*Santa Maria Rotonda* and *S. Antonio* have remains of ancient Baths. At the *Madonna del Aiuto* is a copy of the Holy House at Loreto. At the *Mecca Church* an ancient Columbarium is seen.

*S. Nicola d'Arenali* is a large and highly decorated church, with a tall cupola. It was annexed to a rich and very large Benedictine Monastery, rebuilt after the earthquake of 1693, but dissolved in 1866. There is a fine organ; a handsome Cloister; a Gallery of Paintings; Library of 20,000 volumes and MSS.; and a Museum, founded 1758, containing vases, bronzes, armour, inscriptions, shells, minerals. The gardens are laid out over some earlier gardens, which were overrun with lava, and command a fine prospect of Etna: the lava rose up and curled over the top of the town wall close by, and cooled in the form of a solid cascade, as now seen.

The *University*, in Piazza dell' Università, founded, 1443, by Alfonso of Aragon, has a good Library. At the *Palazzo Comunale* is a Gallery of Pictures.

The *Museo Biscari*, founded, 1758, by the Prince of Biscari, consists chiefly of objects found in the island: as bronzes, inscriptions, mosaics, bas-reliefs, statuary, vases, ancient and mediæval arms, medals, Sicilian costumes, &c. Among the statuary is a fine torso of Jupiter Olympus, or Bacchus. The *Villa Bellini* is worth visiting, and has splendid views.

Articles in amber and terra-cotta are made here. The port is being improved; trade is carried on in silks, leather, wool, corn, wine, soda, macaroni, liqueur juice for brewing, and cotton, which is grown here. One of the exports is ice or snow from Etna; the ascent of which is usually made from here; and a tour may also be made round its base, see next page.

### MOUNT ETNA,

Or *Etna*, the highest volcano in Europe, 10,875 feet above the level of the sea, is 20 miles from Catania, from which its outline may be distinctly followed, sloping up into the blue sky at the summit. It stands in the district of Val Demone, between the Rivers Alcantara and Simeto, and is about 90 miles round at the base. The Sicilians call it *Mongibello*, a name said to be compounded of *Monte* (Italian) and *Jabal* (Arabic), both signifying a mountain. It is a vast but gently sloping and regular cone, cultivated to a distance of 24 miles up the side from the bottom. There are three great zones, the fertile, woody, and desert, subdivided into seven botanical regions, from the tropical palm and sugar-cane, to the groundsel and lichen in the snow. The first great division, or *Parte Piemontese* (or *Piemontana*), at the bottom, 18 miles broad, is the most fruitful, and contains sixty-five villages. The second, or woody division, called *Regione Selvosa*, or *Bosco*, rising to a height of 6,700 feet, is 6 or 7 miles wide, and marked by the great chestnut, oak, beech, &c. The enormous *Castagno di Cento Cavalli*, the Chestnut Tree, so celebrated for its size and age, is in this division (see page 287). The third division, or *Regione Deserta*, or *Netta*, is utterly

At the height of 9,760 feet is the Piano del Lago, a plain 9 miles round, on which stand the Casa Inglese (now an observatory) and Torre del Filosofo; the latter, built, or named after Empedocles, who threw himself in the crater about B.C. 400, was inhabited by the Emperor Hadrian, on his visit to the mountain. From this plain rises the steep cone, 1,000 feet high, covered with snow from the end of October to the middle of June, and having the crater at the top. The crater is 2 to 4 miles round, and 600 to 800 feet deep. About eighty small cones surround the base of the large one, nearly all which are of ancient date; many of them were formed in 1839 and 1811, and thirteen have burst out since 1832. Two of the largest are Monte Minardo, 700 feet high, near Bronte; and Monte Rossi, 450 feet high and 2 miles round, near Nicolosi.

Above sixty *Eruptions* are on record, of which ten happened before Christ; twelve down to A.D. 1500; and seventeen in 1600-1700. There were eruptions in 1842 and 1843; and the latest was on 30th January, 1865, when four new craters and nine lava streams burst out near Monte Frumento, threatening Piedmonte, Linguagrossa, &c. Pindar is the first who speaks of it as a volcano. The eruption of B.C. 396 stopped the Carthaginians on their march to Syracuse along the coast. That of A.D. 1669 came from Monte Rossi, and destroyed Nicolosi and fourteen other villages, some of which had 3,000 to 4,000 population. The lava covered a space of 6 leagues, and was in some parts 1,000 feet thick. A stream ran by Catania, 15 miles to the sea, where its bed was 600 yards wide and 13 deep. It curled over the wall of the town, and then cooled, forming a solid cascade still visible, 60 feet high (see page 285). It lasted 4½ months. The eruption of 1792, which went on for a whole year, destroyed Zafferana. Another, in 1832, burst from Monte Lepre, 8 miles from Bronte, and stopped only about 1 mile short of it. In 1879, lava streams burst out from new craters and ran down towards Francavilla, Randazzo, Paternò, &c. The 1886 eruption lasted several months, and threatened Nicolosi, but merely destroyed some vineyards and an old convent.

On the east side, towards the sea, is the *Val di Bove*, a desolate amphitheatre, 3 miles round, made by the lava and tufa deposits, edged by lava precipices, 1,000 to 3,000 feet high, and traversed by dykes of basalt and trachyte. One picturesque spot is a deep notch of 800 feet, towards Val di Tripolo. It is destitute of trees or water. The lava is seen in great waves. Masses of snow are often found under the lava, which, coming in the hot state, has cooled over the snow, and kept it from melting.

**Ascent of Etna from Catania.** *to see the sun rise.* This ascent can be made in the spring of the year with proper precaution, but the best time is from July to October. The chief obstacles are the cold piercing winds and the difficulty of breathing at the top; obstacles which are common to all high mountains. Guides, certified by the Italian Alpine Club, can be had at the office, Via Lincoln, 17, or at Nicolosi, and no others should be

employed. They are not bound to carry luggage, for which a porter or mule is required. There is a convenient tariff and set of rules, which should be studied. The Capo Guida decides what guides and mules are necessary. Wraps should be taken.

From Catania it is 3 hours to Nicolosi, by mule. Thence to *Casa degli Inglese*, 6 hours; and 1½ hours more to the top. Admission to the Casa Inglese, 8 lire.

**Nicolosi**, which is about half-way up the slope of the mountain, but only 2,270 feet above sea in perpendicular elevation, is a small town (population, 2,700), built of lava, on a bed of ashes, at the foot of Monte Rossi, a small crater so called from the red scoria which cover it. It is the largest of sixty or seventy small extinct craters in this neighbourhood, one of which is close to the Grotto della Palomba. At Nicolosi, where there are two small hotels, is the Ufficio delle Guide, and from the Capo Guida advice may be obtained about guides, mules, provisions, charcoal, lights, and other necessities, including warm coats and woollen *gambelli*, or leggings.

Supposing the wind to be favourable, in order to see the *sun rise from the top*, a start should be made about 8 or 9 in the evening. We pass Casa del Bosco, at the edge of the Regio del Bosco, and reach *Casa degli Inglese* in about 6 hours. It stands at an elevation of 9,560 feet, at the base of the white snowy cone, or *cima*, of the mountain, and is so called because rebuilt, 1811, of lava, by some English officers, in place of a house erected by Gemellaro, the geologist. It has been restored, contains several rooms, with a stable, and is used as a weather observatory. Mules are left here, and the rest of the ascent (about 1,000 feet) up the cone must be made on foot, in the face of a keen wind and drifting clouds. The *View* at the summit of the crater, if the weather be clear, takes in a circuit of about 110 miles radius, including the north and east coasts of Sicily, and the neighbouring seas, Calabria on the mainland, Stromboli and the other Lipari Islands, on all which you look down as on a map. One striking feature of the spectacle is the projection of the mountain's shadow thrown over the land to the west, as the sun rises up. A walk should be taken round the crater, if the smoke will allow, but this, as well as the view, can only be enjoyed in calm weather. Etna can be seen on some days from *Malta*, which is 120 miles distant. In descending, a visit may be paid to the edge of the *Val di Bove*, which was all ablaze with lava in the eruption of August, 1852. When Brydson visited Etna in 1770, it was commonly believed that a "Queen Anne," viz., Anne Boleyn, was condemned to burn in the volcano, for having made her husband, Henry VIII., a heretic. A wire-rope rail is projected, like that at Vesuvius.

#### Circuit of Etna, from Catania.

To Misterbianco, Paternò (12 miles from Catania), Licodia, Adernò (24 miles), Bronte (35 miles), Randazzo (46 miles), Linguagrossa, Piedimonte, Mascali, Giarre, Ac. Reale (82 miles), back to Catania (94 miles).

**PATERNO** (population, 17,799) is the ancient *Hybla Major*, of which some remains are visible. Prince Paternò is the richest landowner in the island. Through Bianca Villa, where a Greek colony was settled in 1480, to

**ADERNO** (population, 20,160), the ancient *Adranum*. Follow the Simito to

**Bronte** (population, 17,995), a name derived from one of the Cyclops, signifying thunder. The estate was conferred with a dukedom on "Nelson and Bronte" (as he used to sign himself) by King Ferdinand, and is now the property of Viscount Bridport, of Castel Maniace. It gives name (only) to a light Sicilian wine, imported by some Liverpool houses from Marsala. In 1842 the hot lava flowed into a pond, exploded the water, and killed 50 persons looking on. It narrowly escaped destruction in the eruption of 1832. In 1860, the people rose against the *Sorci*, as they called the Bourbon adherents, and massacred fifty of them in cold blood. This was stopped with a strong hand by Garibaldi's agent, Bixio.

**RANDAZZO** (population, 10,576) has remains of an ancient wall, and contains a Cathedral in a half-Norman, half-mosque style, with some paintings by Velasquez of Palermo. In S. Niccolò's Church is a statue by Gagini. The buildings are all of lava. Hence to Linguagrossa and Piedimonte where the rail may be taken to Catania or Messina.

From **CATANIA (Stat.)**, resuming our coast route by rail we pass nothing but lava beds, made by past eruptions, to the Bay of Lagnina (*Portus Ulyxis* of Virgil), on then to

**Acì Castello (Stat.)**, or "Jacì Casteddu," as the Sicilians call it, under Etna. It stands on a small rocky peninsula, in the bay, and takes its name from the story of *Acis and Galatea*. Acis was killed by a rock which the one-eyed giant, Polyphemus, flung at him, and was turned into a river. From Trezza, a boat may be taken to visit the

*Farigioni*, or *Cyclopean Islands*, close by, which are said to have been thrown by Polyphemus at Ulysses and his crew, as related by Homer, in the ninth book of the *Odyssey*. The cliffs consist of a marly clay resting on basalt columns, broken and contorted, and corresponding in character and height to the cliffs of the mainland. The largest, at Grotte delle Palombe, is 200 yards distant from the shore, and is 300 yards round and 200 high. Here Æneas found Achemenides living like another Alexander Selkirk, abandoned by his shipmates.

**Acì Reale (Stat.)**, population, 38,611, stands on a lava cliff, with a castle above it. Santa Venera (Venus) is one of its patron saints. The cliff, about 330 feet high, consists of five or six distinct beds of lava, one over the other.

**Giarre-Riposto (Stat.)**, population, 16,580, under Etna. From this it is about 2 hours to the ancient *Chestnut Tree*, or *Castagno di Cento Cavalii*, so called from its enormous size, and from a story

that John of Aragon, with his suite of 100 horsemen, found shelter under its branches in a storm. It consists of five trees or trunks joined in one, the largest being 38 feet round, and the whole having a girth of 163 feet; some say 196 feet. It still bears fruit and leaves, though its heart is decayed, and a road runs through the hollow wide enough for two carriages, over which a hut is built. It is reckoned to be "some" thousands of years old. In this neighbourhood is Zafferana, 5 hours distant, where the effects of the 1865 eruption may be examined.

**Mascali (Stat.)** is near this; after which we cross the Fiume Freddo, or Cold River, fed by the snow on Etna; and then the ancient bed of lava which stopped the Carthaginians, B.C. 396, in their march to Syracuse, and obliged them to make a flank movement round the base of Etna. Cross the Onobala, now called the Alcantara, from its *Bridge* (Alcantara) built by the Saracens. At Cape Schiso, on the right, are traces of the very old Greek town of *Naxos*, the first one planted here, about B.C. 700.

**Giardini-Taormina (Stat.)**, population, 1,630, so called from Giardini, the port to Taormina. The latter is at the foot of the steep hill, or acropolis, (800 feet above sea), on which

**Taormina** (population, 3,197) lies, near Cape S. Andrea. The coast scenery here is remarkable for its splendour. This is the ancient *Taormenium*, founded by the people of Naxos, when that city was destroyed by Dionysius. It has a Moorish look, and is walled in by half-ruined fortifications, commanded by a Castle on the hill of Mola, built by the Saracens, from whom it was taken, 1078, by Robert Guiscard.

Among its noticeable buildings are S. Pancrazio's Church, on the site of a Greek temple, in which they show a letter written by "San Diavolo," much venerated by the people; the Badia Vecchia (Old Abbey); the hospital; and the Palazzo Corvaia. There are also fragments of reservoirs, &c.; but the most remarkable object is the ancient Greek *Theatre*, cut out of a cliff in the acropolis, which commands a fine prospect all round—of Etna, the sea, and Calabria, opposite. At its widest part it is 355 feet and would hold 25,000 spectators; but the seats are gone. Castello Catarina belongs to Mr. P. Rainsford, who received the Duke and Duchess of Connaught here, 1879. On 18th August, 1860, the first division (4,200 men) of Garibaldi's forces embarked here, and landed at Capo d'Armi, near Mileto, on the mainland.

From this to Messina, the Pelorus Mountains on the left come near the coast; and the scenery improves in extent and beauty all the way past **Alli and Galati**, which faces Reggio and the picturesque shore of Calabria, across the Faro or Strait of Messina. Past **Scaletta (Stat.)** to **Messina (Stat.)**. See Route 41.



## ROUTE 46.

### Palermo to Messina, by road, across the Island.—The Lipari Islands.

This route is now for the most part done by rail, which is much shorter. See Route 41. (6 Sicilian miles=7 English.)

Sicilian miles.	Sicilian miles.		
Misilmeri.....	9	Leonforte (Stat.).....	114
Villafraati.....	21	[To Catania by rail]	
Sottoviciari.....	30	Argiro.....	123
Maganaro.....	37	Regalbuto.....	133
[To Girgenti, 40]		Fondaco Guzzardi.....	139
Fondaco della Golia	49	Aderno.....	143
Vallulunga.....	58	[To Bronte, 12]	
Fondaco del Landro	60	Santa Maria di Lico-	
Santa Caterina (St.)	79	dia.....	155
[To Caltanissetta (st.), 18]		Paternò.....	159
Villarosa (Stat.).....	91	Malpasso Vecchio.....	165
Fondaco della Miserie-		Catania.....	173
cordia.....	102		
To Castrogiovanni (st.)			

Starting from Palermo, and leaving on the right Monte Giblissima, 2,105 feet high, and Monte Grifone, 2,785 feet, we reach

**MISILMERI** (population, 10,675), or *Musulumei*, which the Sicilians call it. From

**VILLAFRAATI** (population, 2,856), descend to the S. Leonardo River, and rise again to a height of 1,980 feet. Near Villafraati are the baths of Cefaladiana. At

**MAGANARO** a road turns off to Girgenti (see Route 43), past BIVONA, where petroleum is found.

**Santa Caterina** (population, 7,572), near which, at Santa Caterina-Xirbi, the lines from Palermo and Girgenti unite.

[From here the rail may be followed to

**Caltanissetta (Stat.)**—pop., 30,480—the head of a province, 1,765 feet above sea, near the centre of Sicily. Its name is derived from the Saracen *Calta* and the Greek *Nission*. It stands in a basin of hills, one of which, Monte S. Giuliano, is 2,260 feet high. Lyceum of Ruggiero Settimo. When this town refused to join the rising of 1820, a force of 2,000 patriots from Palermo took it by assault. There are roads from here to Girgenti and Licata; and a Rail is open to them through the sulphur districts, via **San Cataldo**, **Serradifalco**, **Caniatti** (population, 20,785), and **Campobello**, to **Licata**, page 283.]

**Villarosa (Stat.)** on the main line and the main road towards Catania, in a country producing cheese, wine, corn, and sulphur. From here the road ascends and descends the hills to the south the rail, which proceeds to

**Castrogiovanni (Stat.)**—pop., 19,777—on a precipitous cliff, 2,600 feet above the sea, at the centre of the island, on the site of the ancient *Enna*, which for that reason was called the navel of Sicily. The Norman name was *Castrianni*, derived from *Castrum Enne*; or, more probably, from Arable *Kasr-Yanni*. Here, in B.C. 134, the great Revolt of the *Slaves* began, originating in the cruelties of Damophilus and his wife Megaloda, which being followed by a second Servile War, thirty-two years after, devastated the whole island, and was a prelude to the revolt of Spartacus on the mainland. In the first war, led by Eunus, they defeated four prætors who were sent against them, but were at length destroyed by the Consul Rupilius; it was estimated that a million of slaves perished.

The modern town, accessible by omnibus from the station in one hour, is a heap of rugged streets built among the limestone rocks. Rock-salt is found here. It is noted for a great fair and market. The buildings include a Cathedral, containing a marble candelabrum, said to have come from a large Temple of Ceres in the ancient city; S. Agostino and other churches; the ruins of the citadel La Rocca, a very ancient building, from which there is a grand view; and an old Castle. Many of the neighbouring valleys are deep and precipitous, hollowed out into grottoes, once inhabited. A short distance south is Pergusa Lake, on whose borders Proserpine, gathering flowers, was carried off by Pluto according to the old mythological story.

[Left of the main road is **Calascibetta** (population, 5,000), on the top of a rock, 2,580 feet high, and some miles north of this is **Monte Arlesino**, one of the highest peaks in the island, 4,000 feet above the sea. Here the three ridges of mountains in Sicily unite, and divide its surface into three parts, known as Val de Noto, Val Demone, and Val di Mazzara. Hence the island acquired its ancient name of Trinacria, and also its crest, which is three legs joined, like those of the Isle of Man.]

**Leonforte (Stat.)**, population, 16,819, on the rail to Catania has, at the Capuchin Church, a Last Judgment, by Fra Beato, with some other paintings. Mount Etna is in view. At 12 miles to the north is Nicosia (population, 16,183), with its Cathedral and Carmelite Churches, in which are some bas-reliefs and statues, by Gagini. Rock-salt is got here.

**Agira (Stat.)** formerly S. Filippo d'Argiro, among rocky hills, 2,700 feet above the sea, is on the site of Agrigium, the birth-place of Diodorus, the historian, called *Siculua*, and is said to be the place where St. Philip the Evangelist died, after preaching the Gospel for the first time in the island.

The road passes **RAGALBUTO** (population, 8,860), on a picturesque height, and **ADERNO** (population, 20,160), under Mount Etna (page 281). Hence through Biancavilla, Paternò, &c., to **Catania (Stat.)**, Route 42; or via Bronte, &c., to **Messina (Stat.)**, Route 41.

## LIPARI ISLANDS.

The Lipari Islands are a straggling group of volcanic islands, off the north-east corner of Sicily, from 12 miles to 55 miles north and north-west of Capo di Milazzo. The nearest is Volcano; the most distant are Stromboli and Alicuri; the largest is Lipari, which gives name to the whole group. There are twelve islands, or seventeen including islets. Population, 14,927. They are the ancient *Hephestiades*, or *Æolus Insule*, so called from *Æolus*, the god of the winds, whose seat was here.

They are best reached from Messina, by the steamers of the Florio-Rubattino Company; the passage to Lipari requires 6 hours, and refreshments for the voyage must be provided by the traveller. It is scarcely an excursion for ladies.

**Lipari**, 20 miles from Milazzo, the ancient *Lipara*, is a bishop's see, governed by a delegate, and is about 20 miles in circuit. Several of the hills on its surface are extinct volcanoes, as Monte S. Angelo, Monte della Guardia, and Monte S. Calogero, at the foot of which are some mineral springs and vapour baths. Sulphur, alum, obsidian, and lava fossils are found. It grows figs, grapes, raisins, and currants (which, when dried, are called *zisib*), olives, cotton, &c., and produces a sweet wine, called *Malvasia di Lipari*. Population, 12,285.

The town stands on a hill, on the east coast, and has a good harbour, with a castle, churches, &c., and remains of an ancient bath, near the bishop's palace. It was one of the naval ports of the Carthaginians; was ravaged by the Turkish corsair, Dragut, in 1644, and restored by Charles V. Population, 12,268.

**Volcano**, or Volcano, the ancient *Hiera*, or holy, 3 miles south of Lipari, is a barren island,

distinguished by a volcano which is continually smoking, and is said to have sprung up about B.C. 200. It takes three-quarters of an hour to ascend it. Sulphur crystals, boracic acid, and similar substances are produced from the crater. Smoke is seen to rise in bubbles through the sea in the neighbourhood of the island. Vulcan had his workshop below, and it was the ancient belief that there was a communication between it and Etna, the seat of the giant Typhon. Boat from Lipari; provisions must be taken.

**Salina**, 5 miles north-west of Lipari, is 16 or 18 miles round, and contains some villages. It was called *Didyme*, because of the twin volcanic peaks, with a valley between them, by which it is marked. It yields Malmsey wine, fruit, and olive oil.

**Filicudi**, or *FILICURI*, 10 miles west of Salina, and *ALICURI*, or *ALICURI*, 10 miles west of Filicudi, are the ancient *Phanicoades* and *Ericodes* respectively; one so called from being covered with palmettos, the other from its heaths. They are scarcely at all cultivated, but neither of them is volcanic.

**Panaria**, the ancient *Hicetia*, 6 miles north-east of Lipari, is a small extinct volcano, where a few fishermen live, and grow fruit, &c. Five or six small islets, called *Lisca*, *Dottolo*, &c., lie between this and

**Stromboli**, the ancient *Strongyle*, about 20 miles north-east of Lipari, and 35 miles west of Calabria. It is about 12 miles in circumference. Its crater is always active, especially with a south wind, and being 2,000 feet high, it serves as a *natural Lighthouse* for sailors, visible for more than 50 miles round. The ascent takes about three hours. The crater is not at the top, but 200 yards below it. It produces sulphur, pumice stone, &c. The village of S. Vincenzo is on the east side.

## SARDINIA (SARDEGNA).

The best starting point for the island is Genoa. Steamers of the *Navigazione Generale Italiana* leave there and Leghorn weekly, and touch at Porto Torres, Terranova, Cagliari, &c.; also from Civitá Vecchia, Naples, Palermo, and Tunis. Time from Leghorn to Cagliari, 30 hours; from Palermo to Cagliari, 22 hours; Naples to Cagliari, 27 hours. (See *Bradshaw's Continental Guide*.)

To the traveller, Sardinia is not comparable with Corsica, either for scenery or accommodation, and hardly for climate. The roads are, as a rule, safe, except when some local circumstances give rise to brigandage. Travellers must be prepared to rough it; and be "steeled against vermin, indifferent fare, and *intempérie*." — FORESTER'S *Rambles*.

This *intempérie*, which has given the island a bad name from classical times downwards, is the malaria generated by excessive vegetation and the heat of the plains, between June and November, when the inhabitants move up the hills to avoid it. For the remainder of the year, *i.e.*, winter and spring, which is the proper time for strangers, the climate is healthy and delightful; but visitors must guard against great heat and dew, especially when the vigour of the body is lowered by fatigue. Every one rides in Sardinia, on horses or oxen. The best Sardinian horse is a spirited barb, broken to a step called *portante*, between an amble and a trot, going 4 to 5 miles an hour. The commoner horses are small, but hardy and fit for burdens. Their owners, who act as *viantanti*, or guides, are civil, but independent, and hard at making a bargain. A few light vehicles may be had. There are not more than fifty or sixty carriages in the island. The country people are dirty, ignorant, and half savage, but hospitable; their dialect is unintelligible to strangers. Snipe and wild fowl shooting at Ozieri and Cagliari; wild boar and deer near Ala, in the hills; excellent fishing; curious antiquarian remains.

The only good road is the Strada Reale, from Porto Torres to Sassari and Cagliari, through the island, which is level and macadamised, and traversed by diligences every day. The distances are computed in *chilogrammi*, of 8 *chil.* to 5 miles English.

This road, about 140 miles long, was begun 1824, and took seven years for its completion. Half of the men employed upon it were killed by fever.

It corresponds with the old Roman road through the island and with the direction of the railway; and the telegraph which follows it is in connection with the cables at each end. If this road is visited, a guide should certainly be taken.

For detailed description of the products, natural features, &c., see pages 294 & 295.

Railway open through the island, from Porto Torres to Oristano and Cagliari; with branches to Terranova and Iglesias.

The stations are—

	Miles.		Miles
Porto Torres to		Birori .....	85
San Giovanni .....	8½	Borore .....	87
San Giorgio .....	9½	Abbasanta .....	92½
Sant' Orsola .....	10½	Panlillatino .....	97
Sassari .....	12½	Banladu .....	104½
Caniga .....	15	Solarussa .....	110
Tissi-Usini .....	17½	Simaxis .....	112
Scala di Giocca .....	21½	Oristano .....	116½
Campomela .....	23½	Marrubiu .....	128
Ploaghe .....	29½	Uras .....	132½
Ardara .....	35	Pabillonis .....	138½
Chilivani .....	41½	San Gavino .....	143
[Branch to Golfo degli Aranci, <i>vià</i> Oschiri 14, miles, Monti 30, Enas 34, Terranova 44, Golfo d' Aranci, 57½.]		Sanluri .....	147
Mores .....	46½	Samassi .....	151
Torralba .....	55	Serramanna .....	155½
Glave .....	58	Villazor .....	158½
Bonorva .....	63	Decimomannu .....	164½
Campeda .....	73	[Branch to Iglesias, <i>vià</i> Uta, 2 miles, Siliqua 8, Musci 14, Iglesias 24.]	
Macomer .....	78½	Assemini .....	167
		Elmas .....	170
		Cagliari .....	175

## ROUTE 47.

Porto Torres to Cagliari.

Porto Torres (Stat.), at the northern extremity of the Strada Reale, one of the half dozen harbours of Sardinia. Population, 3,780 (including the Island of Asinara). Steamers to Genoa, Ajaccio, &c. (See *Bradshaw's Continental Guide*.)

This is an unhealthy place in the hot season. It stands near the ancient *Turris Libysonis*, at the mouth of the River Turrutano, and was ruined by the Genoese, out of jealousy of the Pisana, 1166; when its inhabitants retired inland and founded Sassari, which it now serves as a port. It lies at the bottom of the fine Bay of Asinara. A large square tower, built 1649, defends the harbour. The town is a long street, in which stands the Cathedral of S. Gavino, founded in the eleventh century. It contains some pillars from the ruins of the Roman city, which are close by; with two marble sarcophagi worth notice. Cattle, oil, and wine are the chief exports. The Gulf of Asinara is 15 miles by 20; bounded by Asinara Island on

the west, lying off Cape Falcone. This island is the ancient *Herculis Insula*, a long mountainous ridge rising 1,500 feet high, at Monte Scommunica. It contains a few inhabitants and some ruins. To the west of Porto Torres are the Nurra Mountains, which, at Monte Argentaro, are 2,010 feet high; and to the east is *Castel Sardo*, a fortified place (population, 1,944), remarkable for its lava cliffs, 300 to 400 feet high. From Porto Torres by rail to

**Sassari (Stat.)**, the second city, and the liveliest place in the island, in a rich plain. An archbishop's seat. Population, 37,368.

*Inn*:—Albergo d'Italia.

*Resident English Vice-Consul*.

It has a good trade in olives, figs, tobacco, wine, fruit, &c., through the ports of Porto Torres and Alghero. Upon its foundation by the people of the former place, in 1166, it became a republic under the protection of Genoa, styling her "mater et magistra, sed non domina."

It is encircled with promenades, and has a citadel, a *Municipalità*, a chief street, called *Turritani*, a large Cathedral of the seventeenth century, and twenty churches. In the Cathedral and the Church of *Sta. Trinità* are pictures of 15th and 16th century. Statue of *Azunì*, in the Piazza. In 1840 there were 700 persons of the clerical profession here. Museum, with good collection of *terra-cottas*, &c.

The University, at the Jesuits' College, was founded, 1834, by Philip IV.; and contains a museum with a few antiquities.

Outside the Marcella Gate is the fine *Fountain* of Rosallo, of white marble; the water pouring from eight lions, and four other figures representing the seasons.

Near the town, the road crosses a river by a genuine *Roman* bridge, resting on several arches with massive piers.

About 3 miles off is a *nurago*, a rough stone building, shaped like a truncated cone. It has a small door at the bottom, leading to a chamber, 25 feet high, and 16 feet diameter, with three cells in it. Many of them are to be seen near the road. They resemble the *talayots*, or Giant's Barrows of Minorca; and are supposed to be of pre-Phœnician origin, intended as refuges in case of attack. They are found all over the island.

There is a short narrow-gauge line to

**Alghero**, one of the ports of the island, 14 miles from Sassari, under Monte Leone.

Population, 9,941.

It was founded, 1355, by the Aragonese kings; and the people, who are of Spanish descent, speak a dialect of Catalan. It has a good cathedral and thirteen churches. Oranges, olives, corn, &c., are raised and exported, with red and white wine, and coral. About 10 miles west, near Cape Caccia, is the *Antro di Nettuno*, or Grotto of Neptune, re-

markable for its stalactites. The cliffs at Cape Caccia are 500 feet high.

From Sassari, the rail proceeds nearly in the direction of the *Strada Reale* to the stations at **Caniga** and **Tissi-Usini**, on to **Scala di Giocca (Stat.)**, or Giant's Stairs, so called from a zigzag road over the hills, among cliffs 600 feet high. Hence to

**Campomela (Stat.)**, on a plain; and **Ploaghe (Stat.)**, population, 2,870, on a volcanic peak. About eight miles south west of this is **CORRONGIANUS** (population, 1,064), on a volcanic plain, near a mineral spring.

From Ploaghe there is a road to **TORRALBA** (population 1,120). We follow the rail to **Ardara (Stat.)**, on the volcanic hillock in the plain, now reduced to a few hovels (population, 377) by *malaria*; but formerly the capital of the province of Logudoro. It was founded in the eleventh century, and has a fine Church and remains of old towers and ruined walls.

**Chilivani (Stat.)**, where the branch to Ozieri, Terranova, and Golfo Aranci goes off.

[**Ozieri (Stat.)**, on an eminence, where the plain in which it stands narrows towards the hills. Population, 8,893. This is a clean town, having fountains in the piazza, a large heavy-looking cathedral, and nine churches, one of which, *Nostra Senora di Montserrat*, stands on a hill. From the Capuchin Convent is a fine prospect of the surrounding campidano. Snipe shooting. Hence by road to **MOSES** (population, 2,219), on a hill, near the border of the Ozieri plain, with the round top of Monte Santo, on the left, 2,000 feet high.

**Terranova (Stat.)**, 41 miles from Ozieri, on the east coast (population, 3,268), is a miserable, unhealthy place, at the head of a fine harbour or gulf. From Terranova the line is completed to **Golfo Aranci** (18 miles farther) where the steamers call.

The rail towards Oristano passes on to **Glave (Stat.)** and **Bonorva (Stat.)**, population, 6,334; leaving the *Strada Reale* to the west, till it approaches the latter near **Macomer** and **Paulilatino**.

**Macomer (Stat.)** Population, 2,210. Between this and **Paulilatino (Stat.)** are to be seen many of the *nuraghi* or ancient towers already spoken of. A line passes through Macomer from Bosa on the west coast to Nuoro.

**Bosa (Stat.)** is a poor little port on the west coast, for shipping the oak timber from the Marghione and Goceano ranges, of which there is great plenty; yet Sardinia is said to buy navy timber from the French. Each cork tree yields about 30lb. of bark on the average. To the south of it are *Tres Nuraghes* (population, 1,519); and the town of **CUGLIERI** (population, 4,502), in a crater, near Monte Arlicu or Ferru, 2,716 feet high. Iron is found here.

**Nuoro (Stat.)**, population, 6,168, diligence, Orselo on the east coast, is a poor place, on a plain. It was the old capital of the East

highlands, the people of which are very independent, and addicted to the vendetta, or law of private revenge. *Monte Olena*, in this quarter, is 4,390 feet high, and the Gennargentu range to the south rises to the height of 6,300 feet at the culminating peak of the island.]

The Strada Reale from Macomer passes near *S. Lussurgiu* (population, 4,566), in a crater, on the plain of Lettu di S. Antoni, 9 miles by 12, covered with forest.

**Paulilatino (Stat.)** Population, 2,906. To the west is *Millis* (population, 1,723), remarkable for its fine groves of orange trees. "No idea of their richness and beauty can be formed from the dwarf, round-topped trees one sees in most orange districts. Here, as in South Africa, they owe their luxuriance to abundant irrigation. Some of the trees at *Millis* are 35 to 40 feet high, and it is said there are 300,000 of them of full growth. The annual produce is estimated at fifty to sixty millions of fruit, and, being in great repute for their quality, they are conveyed to Sassari and Cagliari and all parts of the island, the prices varying from 1*d.* to 4*d.* per dozen, according to circumstances."—(*Forrester*). It stands on a volcanic plain.

**Oristano (Stat.)**, population, 7,081, on the rail to Cagliari. An archbishop's seat, and an old half-Spanish, unhealthy town. Hence the proverb—

"A Oristano ohe ghe va.  
In Oristano ghe resta."

It stands near the mouth of the Tirsì and the Gulf of Oristano. Its Cathedral has an eight-sided campanila, topped with a pear-shaped dome of coloured tiles. It produces good white and red wine and flax. The palm and cactus are seen. There are many interesting antiquities in the neighbourhood. From Oristano to Cagliari the road and rail pass through the widest campidano in the island, 60 miles long.

The mail steamer touches here.

**Uras (Stat.)**, under the volcanic peak of Monte Arci. Population, 2,058. To the west, 12 miles, at the bottom of the Gulf of Oristano, is Monte Arcuentu, composed of piles of basalt. Its summit, Trebia Ladu, 2,816 feet high, is a basalt peak, so called from a tribuna, or tripod. At *Ales* (population, 1,128), to the north-east, is a giara di gestiu, or volcanic plain, strewn with pieces of obsidian trachyte, &c.

**Saniuri (Stat.)**, having some old churches and a castle, and houses built of sun-dried bricks.

**Samassi (Stat.)**, population, 2,300, on the River Samassi, which runs down to Villazor (Stat.) Near this is

**MONASTRE** (population, 1,246), standing on a double crater, long extinct, and now well wooded. The bridge is of red trap rock.

**Decimomannu (Stat.)** Here a branch of a miles strikes off to the west coast, past *Siliqua*

(Stat.), population, 1,945, and *Iglesias (Stat.)*, population, 7,685, in the Sulcis district, where the best Sardinian is spoken.

The Strada Reale and the rail both terminate at

### CAGLIARI (Stat.)

The capital of the island, on its southern face; standing on a fine bay, 24 miles by 12 miles, with good anchorage. Its Darsena, or port, admits large vessels alongside the quay. Population, 39,812, with suburbs.

*Hotels*.—Concordia, with Café of the same name; Progresso.

*Resident British and American Consuls*.

Among the curiosities here are gloves made of the beard of the *pinus maritima*. A good show of fruit, &c., in the market, in Stampace suburb. Cagliari produces Malvasia and Muscat wine. It is very cold before sunrise and after sunset, and would be trying for an invalid.

It was the ancient *Calaris*, founded by the Phœnicians; and consists of an Upper and Lower town. The Upper Town, or oldest part, on a hill, 490 feet high, is called Castello or Casteddu, and contains the chief buildings, the citadel, &c. It was walked round by the Pisans; and three massive Towers surmount the old ramparts, called the Elephant, Lion, and Eagle towers, with as many arched gates, which lead, by steps and steep lanes, down the slope of the hill to the suburbs of the Lower Town beneath, viz.:—Marina, or the port, Stampace, or Corso, Theatre, and Villanova.

Cagliari was the residence of the King of Sardinia, from 1798 to 1814, when expelled from the mainland by the French. It has fifty-two churches.

The Cathedral was built by the Pisans, out of the stones of a basilica founded by Constantine, completed in 1312, but afterwards modernised. It has three aisles, with marbles, pictures, tombs, &c., and a crypt containing relics.

*St. Augustine's Church* is annexed to an Oratory, built by him when he resided here for a short time. Upon his death, at Hippo, in Africa, his bones were translated hither, 605, and afterwards removed to Pavia, by King Luitprand, 722.

The *Jesuit Church* is rich in marbles, &c.; its College has been suppressed. Near the Capuchin Convent are remains of a Roman *Amphitheatre*, about 290 feet long, with traces of water-works. Other buildings are the Reale Udenza, or High Court of Justice; the government salt, tobacco, and powder works; and the University. At the latter is the

\**Royal Museum*, containing many objects of notice. Among these are Roman milestones and sarcophagi. Roman coins; one being unique, viz., a silver coin, struck by Atius Balbus, the grandfather of Augustus, when prefect of Sardinia, in the year B.C. 89. About one hundred Carthaginian coins, marked by a head of Ceres, and a

horse, or palm tree; and a few Sarsenic coins. Egyptian, Roman, and other ancient terra-cotta vases. Phœnician antiquities; including a sandstone block, and an inscription from *Nora*, the first town built in the island; said to record the arrival of "Sardus Pater," from Tarshish in Libya. A rare collection of 180 Sarde idols, or bronzes of Phœnician divinities, grotesque and ugly, 4 to 17 inches high. Some doubt is felt as to the authenticity of these. Specimens of island minerals and birds; among the latter are flamingoes and pelicans from the salt lagoon at Scaffa, near Cagliari. They frequent this piece of water at the fall of the year. Good wild-fowl shooting in the Stagno, on the west side. The River Ussa and other streams run into it.

At Dergali, near Cagliari, is a stalactitic cave, with an immense hall, supported by 16 lofty pillars, and filled with the most remarkable stalactitic incrustations, and six smaller chambers. The petrified skeleton of a large stag and the print of a human foot were found.

Steamers to Leghorn, Genoa, touching every two or three weeks at Terranova or Tortoli. (See *Bradshaw's Continental Guide*.)

Cagliari to Sorgono, *via* Isili and Arizto, by a narrow-gauge railway, for the *Gennargentu Mountains*. From Arizto, pleasant excursions can be made, and there is a carriage road from Sorgono to Nuoro, see page 291.

From Cagliari there is a route to the west coast, past *Siliqua* (Stat.) and *Domusnovas* (population, 1,666), to

*Iglesias* (Stat.), which are best reached by way of the branch rail from Decimomannu (as above). Near this, at Domusnovas, is the natural Tunnel of San Giovanni, 900 yards long, leading to the Mines and hills. To the south-west lies Monte d'Oru, so called from the gold found there. The islands of S. Antiocho and S. Pietro, in the Gulf of Palmas, 20 to 25 miles, are to the south of Iglesias.

From Cagliari it is about 35 miles along the east side of the gulf, past *Quarta* (population, 6,209), to Cape Carbonaro, at the end of the Sette Fratelli Mountains, 2,310 feet high. Here, as at many other remote parts, the costumes are remarkable. From Cagliari down the west side of the gulf it is 30 miles to Cape Spartivento, the southern extremity of the island, marked by an iron-bound coast, 1,000 feet high, to the *Nuraghe*, or Giant's Tower, on the top. At the back is the Mount Linas group, 3,000 to 4,000 feet above sea level. The road passes *PULA* (population, 1,466), near *Nura*, or *Nora*, the oldest settlement in the island, among olives and orchards. From Cape Spartivento it is 15 miles to the bold cliffs of Cape Tenada, 900 feet high, and to the Gulf of Palmas, at the south-west corner. Here are the Islands of S. Pietro and S. Antiocho, both of trachyte rock, with abrupt cliffs. The little island peak of *Toro* is 600 feet high. The road is carried round the gulf to Iglesias.

## ROUTE 48.

### La Maddalena to Sassari.

LA MADDALENA, the ancient *Isola*, 11 miles round, is the largest of the islands, in the Straits of Bonifacio.

The little town on the south side of the island was founded by refugees from Corsica, 1761, and goes straggling up a hill, among hedges of prickly pear. It has a good harbour, and deep water at the quays, and an increasing trade with Leghorn and Marseilles. Some English residents are settled here. Garibaldi's Island lies to the eastward.

Population, 1,957.

Hotel: Santa's.

Steamer, weekly, from Leghorn.

The Church of Santa Maria Maddalena is of granite and marble, and possesses a Nelson relic in its silver candlesticks and crucifix, bearing an inscription and his arms—"Nelson and Bronte." They were presented by him to the town when he made the harbour his rendezvous, while watching the French fleet at Toulon, in 1804-5. He told the people to pray to the Madonna for the French to come out, and he would give them the value of a frigate to build a new church. The anchorage of Mezzo Schifo here was called by Nelson "Agincourt Sound." His opinion was that the harbour was the finest in the world—easy to get in and out of in all winds, and, for position, worth fifty Malas.

The name of Napoleon, also, is connected with this place. He was sent here by Paoli, in February, 1793, second in command of a small force of artillery, to capture it; but was obliged to retreat with a loss of 200 men and his artillery. He fired at the church with shells, which would not burst, because through the roguery of the contractors they were filled with sand instead of powder. One of them is mounted here as a memorial.

The women wear black silk dresses and a maolin mantle over the shoulder. They still use hand-mills to grind the corn.

To the east of Maddalena is Caprera, the home of *Garibaldi*; a rugged mass, so called from the wild goats which abound here. It belonged to an English sportsman before it came to him, and contains his small simple house, with a little farm of 20 acres on the west side, the rest being barren rock. His yacht was a present from some English friends. Tagliona Hill was 750 to 800 feet high. To the south of Caprera is the Gulf of Araschena, having at the east end an anchorage, the entrance to which is called Capo dell' Orso, from a lump of granite like a bear on its hind legs. Near it, on a wooded hill, is the Church of Santa Maria di Araschena.

At the opposite or west end of the anchorage is Point Longo Sardo, or Longone, at the north extremity of the Island of Sant'Antioco, on a bold coast. Here, and at Cape Santa Reparata, are quarries of fine red granite, once worked by the Romans; a stone for the Pantheon; and by the Pisans, their Duomo and Baptistery.

The strait, or Bocche di Bonifacio, which is from 6 to 8 miles broad, to the opposite shore of Corsica (see *Bradshaw's Hand-Book to France*), was called *Taphros* (a trench) by the Greeks, and is subject to heavy squalls. Coral and tunny fish are procured here.

From La Maddalena to the mouth of the Liscia on the mainland, about 2 miles, is done by boat. Hence to Sassari (supposing the rail from Tempio to Monti, thence *via* Chelivani, not to be used), may be travelled on horseback, the distances being about as follow:—To Tempio, 25 miles; top of the Lymbaras, 12 miles; Nulci, 12 miles; Osilo, 12 miles; Sassari, 8 miles; total, about 70 miles.

The track lies through a wide plain, bordered by hills, in the province of Gallura, which is a series of hill and valley, with no cultivation, and no inhabitants, except at some *stazzo*, or farms, the few villages being on the coast. It is covered with a luxuriant shrubbery, called *maccia*, as in Corsica, composed of myrtles, some 30 feet high; with cistus, erica, arbutus, and other plants.

The Village of Logo Santo, in the hills, about half way to Tempio, is near Monte Santo, a place of pilgrimage, with a ruined convent, founded thirteenth century, where the relics of S. Nicholas and S. Trano are shown.

In this neighbourhood is the forest of the Cinque Denti, (or *Five Teeth Hills*), overgrown with millions of trees and shrubs, as oak, flex, cork, arbutus, &c., so thick that the sun never penetrates them; and a great resort of *fuorilatti*, or outlaws, who are civil and hospitable to strangers. The route ascends to

Tempio, the capital of Gallura, through the eastern defiles of the Limbara Mountains, which rise 3,990 feet at Punta Balestiere. Population, 11,247.

The best guns in the island are made here. It is the military head-quarters of the district, and a bishop's seat, on a swell of the Gemini plain, 2,000 feet above the sea, and therefore healthy. It has some narrow, dirty streets, with large granit houses marked by wooden balconies; several old Palaces faced by the marble arms of their former owners; a Cathedral and thirteen churches, a large suppressed nunnery, and a reformatory outside the town.

The Cathedral, dedicated to St. Peter, is of a mixed style, with a good altar, choir, and stalls. There is a casino in the town supplied with newspapers and books. The men are shepherds, cavalanti (horsekeepers), viandanti (guides), &c., and carry on a trade in cheese, ham, fruit, and other produce. They are also eager *cacciatori* or sportsmen, fond of hunting the cingiale (wild hogs), wild deer, and goat. The hogs come to feed on the *asphodels*, which have a flower like a dahlia. It is the custom here for the women to wear the upper petticoat of striped silk turned over the head. From the town there is a fine panoramic view of the mountains, dotted with groups of pines, cork, and

Leaving Tempio the route ascends through the plain to the top of the pass of the Lymbara, by a long but easy rise. The view from the summit takes in Corsica, 80 miles distant one way, and the campidano, in the centre of the island, the other way.

On the north-west, down the River Coguinias, are some hot springs, near Castel Doria, which stands on a rocky peak.

The route passes NULCI (population, 2,904), and OSILO (population, 4,738) to Sassari, in Route 47, page 291.

SARDINIA, or SARDEGNA, called *Ichnusa* or "foot shaped," by the Greeks, is the largest island in the Mediterranean, being a little larger than Sicily, and about 165 miles long, by 70 to 80 miles broad. It is 8 miles south of Corsica, across the Strait of Bonifacio; 120 to 130 miles from Italy and Africa; 200 miles from France; 300 miles from Spain. It has a coast of about 500 miles, and is bold and hilly nearly all round, especially on the east side, with wide plains down the middle of the island, marked by volcanic traces. About two-thirds of its surface are unreclaimed land or pasture.

It is divided into two provinces, three archbishoprics, and eight bishoprics.

Provinces.	Pop., 1871.
1. Cagliari, in the South .....	393,208
(containing the circondari of Cagliari, Iglesias, Lanusei, Oristano.)	
2. Sassari, in the North .....	242,252
(Sassari, Alghero, Nuoro, Ozieri, Tempio.)	

Total population..... 635,460

In 1862, the population was 588,064. In 1869, it had increased to 735,588.

The rivers are the Tirs (ancient *Thyras*), the longest; with the Ulla, Coguinias, Turritano, &c.

Ports—Cagliari, Alghero, Porto Torres, Maddalena, Terranova, Tortoli, &c.

Products.—Good wheat; though it is not so plentiful as in old times, when Sardinia was a granary of Rome. For sport there are wild hogs, deer, partridges, hares, and quail; with the mouflon, or wild sheep, as in Corsica. Prickly pear (cactus) in the hedges; oranges, lemons, and other fruit; oak, cork, palms; most of the forests have been cut down for charcoal. Oaks run 20 to 25 feet round, with 10 inches of bark. Tunny fish, small sardines, and coral; but the fisheries give only a moderate return. Tobacco, salt, and snow are royal monopolies. Formerly it yielded a poisonous herb, of which the victim died with a grin on his face; hence the phrase, a "sardonic smile." It was rich in metals, as lead, copper, iron; the last found at Monta Terru, and still to be found in considerable abundance at certain spots. Gold has been found at Monte d'Oro; mercury, near Oristano; anthracite coal, on the south side of the Gennargentu Mountains. Some mines of zinc, lead,

antimony, and salt are still worked; but they are nearly exhausted. Other minerals are porphyry, basalt, alabaster, marble, jasper, sardonyx, or sardine stone (so named from this island), and agate. Its red granite, near the Straits of Bonifacio, has been used in the buildings of Rome and Pisa.

Its geology is similar to that of Corsica. A lofty ridge runs down the east side of the island, chiefly of a granitic character. It comprises

1st.—The Limbara group on the north of the island, of granite, 3,990 feet high at Punta Bales-tiere.

2nd.—The Barbagia, or Gennargentu Mountains, in the middle; 6,000 feet, at the summit, the highest in the island, where the snow rests from September to May. Monte Oliena, near Nuoro, of limestone, is 4,390 feet high; Monte Albo is 2,310 feet.

3rd.—These end in the Sette Fratelli, near Cape Carbonara, of granite, 2,310 feet high.

On the north-west are the Nurra Mountains, granite and limestone; 2,000 feet high at Monte Argentaro, and 1,600 feet in Asinaria Island. Down the west coast are Monte Ferru, 2,736 feet; and Mont' Arcuentu, 2,316 feet, the latter composed of basalt layers. In the south-west, near Cape Sparti-vento, are Monte Linas and Monte Severa, 3,000 to 4,000 feet high; granite and limestone.

Between the ridges on both sides are wide plains, strewed with lava beds and extinct craters; in the neighbourhood of which red ashes are still to be found. Lava beds are seen at Castel Sardu, Co-drongianus, Ales, Millis, Monastir, &c.; and masses of trachyte, basalt, and other igneous rocks are strewn about. Lussurgiu, Cuglieri, Ploaghe, and other places stand on old craters. The Murri, in the south-west, are two hills, called Pizze Ogheddu and Pizze Ogumannu, both volcanic; from which lava has flowed over the limestone of the plains of Giara and Serri, which stand 1,600 feet above the sea, and are covered with oak, cork, and other timber, and serve as good pasture.

The wide open plains in the interior, which are traversed by the high road, are 50 to 60 miles long. A large one is *campidano*; a smaller, *campo*. Upon these cattle are pastured, and wheat grown; but houses are rare, as the shepherds live away in

villages round the edge. A thick shrubbery, or maccia (called *maki* in Corsica), of myrtles, cistus, lentiscus, heath, &c., prevails everywhere. Here and there are groups of the *nuraghi* or mounds, like truncated cones, 30 to 60 feet high, 100 to 300 feet round, containing two chambers, one over the other, as described under SASSARI.

Some traces of the worship of Moloch, the Phœnician divinity, are observed in the custom of children being made to pass through fire. In the island are many monolithic stones, shaped like a rolling pin, 6 to 18 feet high, and called *perda* (pietra) *fitta* and *perda lunga*. The latter is a large stone, with two small ones. Usually, not more than three stones are found together. These correspond with the menhirs found in most parts of the old world.

The remains of an extensive dolmen and kist-væn, called "Sepulture de los Gigantes," or Tombs of the Giants (meaning heroes), near Borore and Macomer, consist of uncemented stones placed together, inclosing a hollow space, 15 to 30 feet long, 3 to 6 feet wide, and about the same depth, with a large flat stone for a cover. They all lie north-west and south-east, and at the south-east corner is a large head-stone, shaped like a solid Gothic window, 10 to 15 feet high, with a square hole at the bottom. Two rows of stones run out from each side of this head-stone.

*Pula*, formerly *Nora*, on the Gulf of Cagliari, is the oldest settlement. Sardinia appears to have been colonised by the Phœnicians and Carthaginians. Who were the aborigines is doubtful. It came under the Romans, B.C. 175, at the end of the second Punic war; and had as many as forty-two towns, being always rich in mines (400 it is said) and timber. It was, in fact, the great mining country of the Romans, and is reputed to have had at one time as many as *five million* inhabitants, which seems incredible. Roman ploughs and carriage wheels of solid blocks of wood are still seen. It was conquered by the Pisans, 1025, who took it from the Saracens. It came to Spain in 1481; and finally, was taken in exchange for Sicily, by Victor Amadeus, Duke of Savoy, who thereupon assumed the title of King of Sardinia, a title which has swelled into the more imposing one of King of Italy. As might be expected from such a history, the language of the island is a mixture of Latin, Italian, and Spanish, with a dash of Arabic.



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BRONCHITIS,

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**DR. J. COLLIS BROWNE'S CHLORODYNE**—Vice-Chancellor of the Court of Chancery, in the case of *Dr. J. Collis Browne v. J. T. Davenport*, stated that he was UNDOUBTEDLY the author of the word CHLORODYNE, and that every of the defendant's preparations of Chlorodyne, and the defendant's libellatory untrue, and he was to say it had been a sworn to him, and was, July 18th, 1884.

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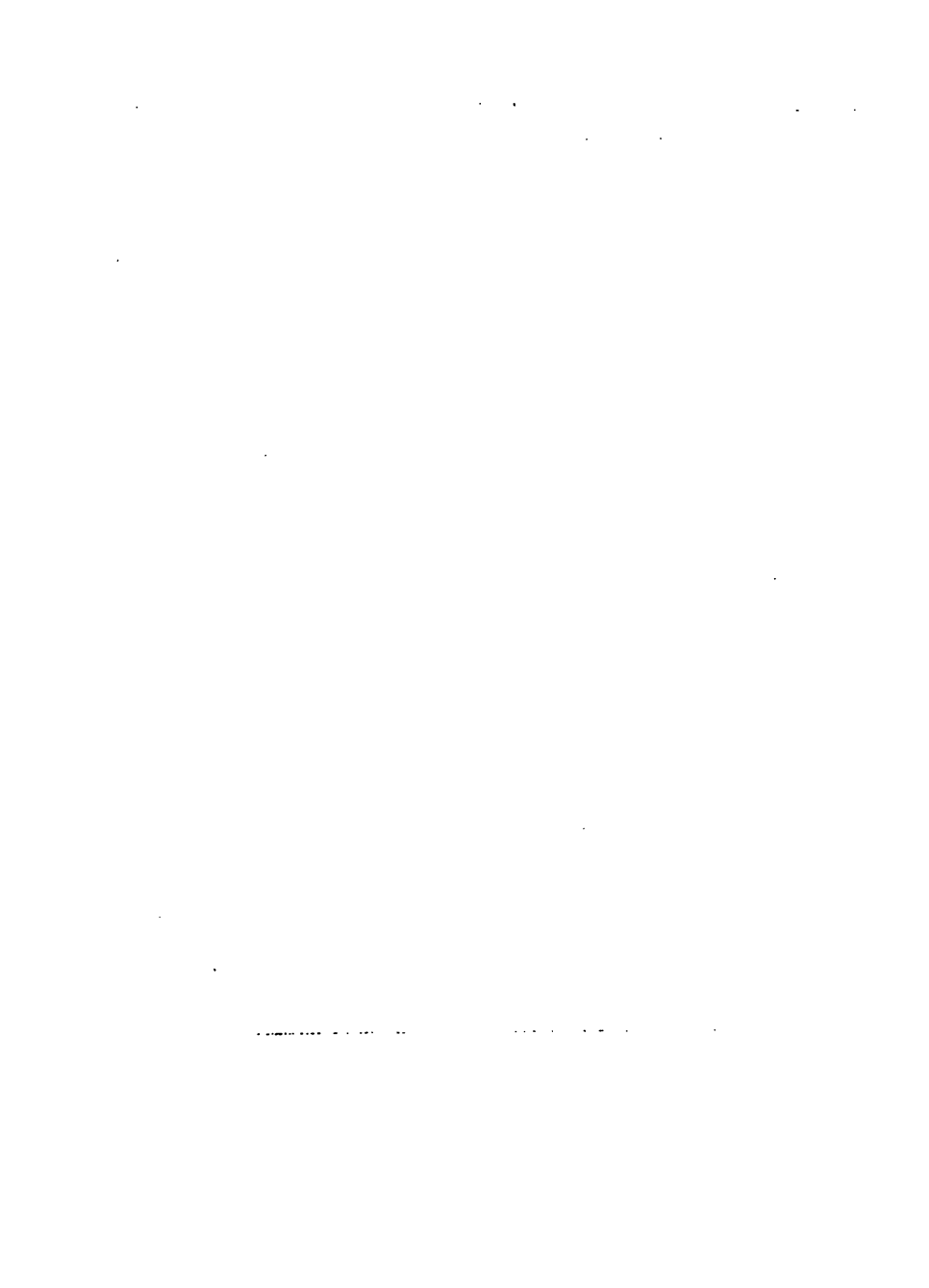
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VENTOR, and, as the composition of  
Chlorodyne is a secret, he has been  
checked by Analyses (organic substances  
being destroyed by limoniac), and since the for-  
mula has never been published, it is evi-  
dent that any statement to the effect  
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Browne's Chlorodyne must be false.  
Any person who is necessary, is many  
times a victim, and purchasers by false re-  
sults.

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in Court that Dr. J. COLLIS  
BROWNE was UNDOUBTEDLY the  
inventor of CHLORODYNE, that  
the story of the defendant Free-  
borough's gallopably untrue, and he  
is not aware of any person who  
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THIS unrivalled Establishment, overlooking the Park, the Place Royale, and the Rue Royale, has been considerably enlarged and embellished by the present Proprietor, Mr. E. DREMEL. Public Saloons, Reading, Smoking, and Bath Rooms. Spacious Terrace Garden overlooking the whole park. Electric Light in all the Rooms. Ticket and Booking Office for Luggage in the Hotel. Rooms from 4 frs. 50 c., including Electric Light. Hydraulic Lift (Heurtebise System).

**HOTEL DE FLANDRE.**

PLACE ROYALE.

LODGING, inclusive of attendance and electric light, from 4 frs. per day. First Breakfast, 1 fr. 50 c.; Luncheon, 4 frs.; Table d'Hôte, 5 frs.; Pension: Bedroom, attendance, light, and three meals daily, from 13 frs. 50 c. per day. Public Saloons, Billiards, and Bath Room Electric Light. Lift. Ticket and Booking Office for Luggage.



**BRUSSELS Continued.**

# HOTEL METROPOLE

**BRUSSELS (central part).**

**200 BEDROOMS AND PRIVATE PARLOURS.**

Unrivalled for its comfort, excellent Cuisine, fine Wines,  
and moderate charges.

The Table d'Hôte, Breakfast, Luncheon. Dinner, and Grand  
Table d'Hôte are accessible to non-residents.

**RESTAURANT PARISIEN.**

BANQUETS, PRIVATE DINNERS & WEDDING BREAKFASTS ARE SERVED  
IN THE MARBLE AND OTHER SALOONS.

**LIFT. ELECTRIC LIGHT.**

Telegraphic Address : Metropole, Brussels.

# HOTEL MENGELLE

Hydraulic Lift. (RUE ROYALE). Hydraulic Lift.

**T** HIS large and beautiful First-Class Hotel is situated in the finest and  
healthiest part of the town, near to the most frequented promenades, and is supplied with  
every modern comfort. Table d'Hôte, 5 francs. Restaurant "à la Carte" at any hour. First-rate  
Cooking and Choice Wines. Accommodation for 150 persons. Reading and Conversation Saloons.  
Smoking and Billiard Rooms. Baths. Large and splendid Dining Room.

**POST AND TELEGRAPH.**

Arrangements made with Families during the WINTER SEASON.

Mr. B. MENGELLE, Proprietor.

# GRAND HOTEL GERNAY.

**B**OULEVARD BOTANIQUE. Close to the Station for Germany, Holland,  
France, Spa, Ostend, Antwerp, Ghent, and Bruges. The Waterloo Coach passes before the  
Hotel every morning. Charges moderate. Baths in the Hotel. Telephone.

Dark Room for Photographs.

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**BRUSSELS Continued.**

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**FIRST CLASS AND SPACIOUS APARTMENTS.**

**M****R****S.** **MATTHYS**, 42, RUE DU PRINCE ROYAL, lets good furnished Saloons, Bed-rooms by the Week or the Month, with linen and attendance. Board if desired. Best situation near the Boulevards, the Avenue Louise, and the Tramways. Moderate terms. **Mrs. MATTHYS** speaks English.

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**BUDAPEST.**

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**MARCHAL'S**  
**HOTEL QUEEN OF ENGLAND.**

HIGHLY RECOMMENDED FIRST CLASS HOTEL.

**BEST SITUATED IN TOWN. VIEW ON THE CORSO.**

**JOSEF MARCHAL, Proprietor.**

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**CADENABBIA.**

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**HOTEL DE BELLE VUE.**

**F****I****R****S****T****-R****A****T****E** **H****O****T****E****L**, lately greatly enlarged, situated on the western bank of the Lake, opposite Bellagio. Its situation is delightful for its beautiful views, and fine shady walks along the shore. Cadenabbia is every day rising into repute for the salubrity of the climate.

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**CAEN.**

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**HOTEL D'ANGLETERRE.**

**First Class Hotel, best in the Town.**

**L. MANCEL, Proprietor.**

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**CAIRO.**

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**MENA HOUSE HOTEL.**

**E****I****G****H****T** miles from Cairo, Egypt, within 5 minutes' walk of the great Pyramids. Four-in-hand Coach and Break run in regular communication with the Hotels d'Angleterre and Continental, Cairo. Public and Private Dining Rooms, Reading, Drawing, and Smoking Rooms. A large selection of Books, and most of the English Journals are taken in.

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**CANNES.**

**CANNES. WEST-END.**

**GRAND HOTEL DU PAVILLON.**

ENTIRELY RENEWED AND REFURNISHED IN 1895.

**FIRST CLASS HOUSE. VERY SHELTERED POSITION. LIFT.**

This First Class Establishment is now kept and directed by Sig. P. BORGO, lately and for many years Proprietor of the renowned Grand Hotel d'Europe, at Turin.

**CARLSBAD.**

**ANGER'S HOTEL.**

This **FIRST-CLASS HOTEL** offers special comfort to English and American Travellers.

**CHARGES MODERATE. DESERVEDLY RECOMMENDED. ENGLISH AND AMERICAN NEWSPAPERS.**

**Omnibus at the Station. LIFT. ELECTRIC LIGHT.**

**Mr. and Mrs. ANGER SPEAK ENGLISH.**

**HOTEL GOLDENER SCHILD,**

With Dependence (Two German Monarchs).

**THIS HOTEL** has European celebrity, is very beautifully situated, with large Garden, and is newly furnished and decorated. Travellers will find here every comfort at moderate prices. English, French, and German Newspapers. Open all the year. English Servants. **F. BOSCHER, Hoteller.**

**CAUTERETS.**

**GRAND HOTEL D'ANGLETERRE**

**AND ITS BEAUTIFUL ANNEXE. ENGLISH GARDEN.**

**FIRST CLASS ESTABLISHMENT**, particularly recommended. 300 Rooms.

Table d'Hôte. Restaurant. Near the Bath Establishment and the Casino. Lift. English and other languages spoken. Open all the year. **A. MEILLON, Proprietor.**

**CERNOBBIO.**

**GRAND HOTEL VILLA D'ESTE AND REINE D'ANGLETERRE.**

**LARGE** and splendid house of the first order, with extensive Park and Garden on the banks of the Lake. Former residence of H. M. Queen Caroline of England. Abode chosen by H. M. the late Empress of Russia in 1868. Arrangements for families at very moderate rates. Pension.

**CHAMBERY.**

**HOTEL DE FRANCE.**

**LEON REYNAUD, Proprietor.**

A new establishment in an open and airy situation, close to the Railway Station. Large small apartments, scrupulously clean. Table d'Hôte at 11 and 6 o'clock. Moderate Chambery is on the route to India by "Mont Cenis," now recommended to families and tour

**CHAMOUNIX.****GRAND HOTEL ROYAL ET DE SAUSSURE.**

**F**IRST-CLASS FAMILY HOTEL, delightfully situated in full view of Mont Blanc. Large Park and Garden. Excellent Telescope for free use of visitors. Baths. French Restaurant. Special arrangements. Rooms from 3 francs, Pension from 9 francs. Under personal management of the proprietor,

**H. HENNER.****CHAUMONT (France) Hte. Marne.****GRAND HOTEL DE FRANCE.**

Large and small very comfortable Apartments.

Large and small Rooms. Recommended to Families and Single Tourists.

**OMNIBUS TO ALL TRAINS.****CHUR (Coire).****HOTEL STEINBOCK (Capricorne.)**

**F**ORMERLY Hauser, Keim & Co. E. KUPPER Manager, formerly at the Hotel Baur au Lac, Zurich, and Hotel National, Lucerne.

**FIRST CLASS HOTEL, with 100 Rooms and Sitting Rooms.**

Best situation in Town. Baths on each floor. Railway Booking Office for Tickets and Luggage in the House. Carriages and extra Posts.

Telephone correspondence between the Post, Post Office for Diligences, and Extra Post, in the Hotel.

**COBLENCE.****GRAND HOTEL DE BELLE VUE.****FIRST CLASS HOTEL.**

**C**OMMANDING a splendid view of the Rhine and the Castle of Ehrenbreitstein, and close to the landing place. It deserves in every respect the patronage of English Families and Single Travellers. Good attendance. Excellent cooking. Choice Wines. Hot and Cold Baths. Elegant Carriages in the Hotel. Moderate Charges.

**H. HOCHÉ, Proprietor.****COLOGNE.****HOTEL DISCH.****FIRST CLASS HOTEL.**

**M**OST centrally situated, close to the Cathedral, near the Central Railway Station and the Quay of the Rhine Steamers. 200 lofty, airy Rooms and Saloons; 300 Beds. Electric Light. Hydraulic Lift. Caloriferes in winter. Excellent Kitchen.

**THE GENUINE****HAU-DE-COLOGNE**

**I**s the No. 4, distilled strictly according to the original prescription of the inventor, my ancestor, by the most ancient distiller

**JOHANN MARIA FARINA, Jülicher-Platz, No. 4.**

COMO.

**GRAND HOTEL VOLTA.**

**O**N the border of the Lake, opposite the Landing Place of Steamers. The sole First Class Hotel in Como. **COOK'S COUPONS ACCEPTED.**

**G. BAZZI, Proprietor.**

**CONTREXEVILLE (Vosges).**

**HOTEL DE PARIS.**

*Visitors will find this Hotel most comfortable. It is pleasantly situated near the Springs and Baths.*

Good Cuisine. English spoken. The Hotel Omnibus meets all trains.

**SCHUHCKRAFT, Proprietor.**

CORFU.

**GRAND HOTEL ST. GEORGES.**

Pension at very moderate prices.

**T**HIS First-class Hotel, situated on the best side of the Esplanade, fitted up after the English style, well known and highly recommended for its comfort and good attendance, is under the personal Management of the sole Proprietor, **Alexander S. Mazzuchy.**

CUXHAVEN.

**DOLLE'S HOTEL BELVEDERE.**

**E. DÖLLE, Proprietor.**

**F**IRST CLASS HOTEL, newly built, with a splendid view on the Sea and Port, newly and comfortably fitted up. Good Cuisine. Choice Wines. Warm Sea Baths in the house. Two minutes' walk from the Railway Dépôt, fifteen minutes from the New Sea bathing Establishment. Carriages of the Hotel at the Landing place.

DARMSTADT.

**HOTEL DARMSTAEDTER HOF.**

**A** FIRST-RATE HOTEL of old standing, superior accommodation for Gentlemen or Families. Two Coffee Rooms. Excellent Table d'Hôte. Suites of Apartments, with every comfort in the English style, at moderate charges.

**L. WISNER, Proprietor.**

**N.B.**—This Hotel was established more than half a century ago by the father of the present proprietor. A lengthened residence in England enables Mr. Wisner to give especial attention to English travellers.

**Canton des Grisons.] DAVOZ PLATZ. [Switzerland**

## Lifts. **GRAND HOTEL BELVEDERE.** Lifts.

**LARGEST FIRST CLASS ENGLISH HOTEL** (open the whole year), particularly recommended to English Travellers. 180 Bedrooms. Splendid Saloons and vast Assembly Hall, with Stage for Theatricals. Beautiful views. Terraces, Verandahs, Lawn Tennis Ground, Sleighing, Skating, Curling, full sized English Billiard Tables, Library, Bath Rooms. English Sanitary arrangements. Pension for a weeks' stay. For further information apply to  
**HANS MOSER, Manager.**

(France.) **DAX.** (Landes.)

## **THERMES DE DAX.**

**THIS** large Establishment, with its celebrated Mud and Hot Mineral Baths.. Open all the year, it is one of the best establishments on the Continent, and is in great repute for the treatment and cure of Rheumatism, Gout, Paralysis, Neuralgia, Throat and Chest Diseases, and is especially patronised by the Government and the Academy of Medicine of Paris. The accommodation is the same as in the first class Hotels. Pension 10 francs the Winter, 8 francs the Summer.

**DIEPPE.**

## **HOTEL ROYAL.**

**FIRST CLASS HOTEL. FACING THE SEA.**

The nearest to the Sea, the Casino, and the Bathing Establishment.

**TABLE D'HOTE AND PRIVATE DINNERS. OPEN THE WHOLE YEAR.**

**LARSONNEUX, Proprietor.**

**DRESDEN.**

## **HOTEL BRISTOL.** **FIRST CLASS.**

Opposite the Central Railway Station, **BISMARCKPLATZ, 7.**

Situated in the English-American Square, the finest part of Dresden.

**VERY FAVOURABLE TERMS EN PENSION.**  
**ROOMS FROM 2 MARKS.**

**G. WENTZEL, Proprietor.**

**Eaux Bonnes.**

## **GRAND HOTEL DE FRANCE.**

**OPEN** all the year. Is known for the most comfortable Hotel of the Pyrenees.  
"Restaurant." Table d'Hôte. Private Saloons. Billiard Room. Reading Saloon with 2,000  
volumes in different languages. English Servants. Good Fishing.

## EISENACH.

### RÖHRIG'S HOTEL ZUM GROSSHERZOG VON SACHSEN.

FIRST CLASS HOTEL, the largest of the Town, close to the Station (Arrival).

Two "Tables d'Hôte" in the Afternoon.

CONVERSATION SALOON. ELEGANT CARRIAGES.

CARL & EDMUND RÖHRIG, Proprietors (and Wine Merchants).

Purveyors to H. G. the Duke of Saxe Weimar.

## EMS.

### HOTEL D'ANGLETERRE.

F. SCHMITT, Proprietor.

**T**HIS First Class Hotel is in the best situation of Ems, opposite the Royal Baths, with a beautiful Garden, and combines every comfort. Moderate charges. Excellent Cooking and choice Wines. Reading, Music, Billiard, and Smoking Rooms. Arrangements, on very reasonable terms, are made at the early and late part of the season. The Hotel is lighted by Electric Light. Omnibus at the Station. Hydraulic Lift.

## ENGELBERG.

### KURHAUS HOTEL & PENSION TITLIS.

**F**IRST-CLASS HOTEL, best situated in the Valley, in the middle of an extensive garden. 200 Beds. Lofty Dining Room. Large Conversation Saloon with Veranda. Reading, Billiard, and Smoking Rooms. Music Saloon. Lift. Electric Light in all the rooms. Warm and Cold Shower Baths. English Chapel in the garden. Good attendance. Moderate charges.

ED. CATTANI, Proprietor.

## HOTEL ENGEL.

WELL KNOWN HOTEL WITH GOOD ACCOMMODATION, CONTAINING 100 BEDS

Conversation Saloon, Reading, and Smoking Rooms. Electric Light. Baths.

PENSION: 6/- 8 FRS. A DAY, EVERYTHING INCLUDED. REDUCED PRICES IN JUNE AND SEPTEMBER.  
FRZ. WYRSCH-CATTANI, Manager.

## FLORENCE.

### PHARMACY OF THE BRITISH LEGATION.

H. ROBERTS & CO.,

17, Via Tornabuoni; and Rome, Piazza S. Lorenzo in Lucina, 36 and 37.

Prescriptions prepared by English assistants with drugs from the best London Houses.

FRENCH AND GERMAN MINERAL WATERS.

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## FRANKFORT-ON-THE-MAIN.

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### CONTINENTAL HOTEL. FIRST CLASS.

Opposite the Central Railway Station.

**E**LECTRIC LIGHT and Central Steam Heating in every room. New Reading and Smoking Rooms. Splendid position. Lift. Telephone 1260. Moderate charges, Service, Light, Heating included. **New Proprietor: R. GERSTENBRAND.**

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### SWAN HOTEL.

(Hotel where BISMARCK and FAYRE settled the Treaty of Peace, 1871.)

**T**HIS First-Class Hotel, for Families and Single Gentlemen, close to the two Theatres and the principal Railway Stations, is one of the finest and best situated Hotels in the town. 150 Rooms and Saloons. Pension at moderate prices. **LIFT.** **G. SIMSON, Proprietor.**

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## FREUDENSTADT (Germany).

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FREUDENSTADT (2,400 feet above the Sea),

### BLACK FOREST HOTEL.

Railway Line—Stuttgart, Offenburg, Strasburg.

**F**IRST-CLASS HOTEL, surrounded by a very beautiful Park. Comfortable Bedrooms and Saloons. Water and Milk cures. Pine-needle and Sole Baths. Sanitary arrangements perfect. Central Residence for Excursions. Carriages at the Hotel. Moderate charges. Pension. **ERNEST LUZ, Junior, Proprietor.**

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## GENEVA.

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### GRAND HOTEL BEAU RIVAGE.

**M**OST Popular and Fashionable First-Class Hotel. The finest in Geneva. Best situation, with a beautiful terrace. Concerts in Summer. Baths on each floor. New Sanitary Arrangements with the latest improvements. Electric Light in every room. No extra charge for lights and attendance. **LIFT.** **MAYER & KUNZ, Proprietors.**

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## GHENT.

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**H**OTEL DE LA POSTE.—PLACE D'ARMES. Mr. A. Vande Putte, Proprietor of the Hotel, now begs to inform English Travellers that he has succeeded Mr. Dubus in the above well-known, first-rate, and beautifully situated Establishment, which affords extensive and superior accommodation for Families and Single Gentlemen. In taking the above-named Hotel de la Poste, Mr. VANDE PUTTE is enabled to offer suitable accommodation to a most opulent Families, and to Commercial Gentlemen, and pledges himself to spare no pains to deserve the continuation of patronage of all classes of Travellers. During the Winter Season arrangements are made with Families on moderate terms.

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**GLION.**

**GRAND HOTEL VICTORIA.**

**F**IRST-CLASS Hotel, situated in one of the most commanding positions of this charming Summer Station, so much frequented by lovers of Lake and Mountain Scenery.  
**KUPFER BROTHERS, Proprietors.**

**GMUNDEN.**

**HOTEL DE BELLE VUE.**

**FACING THE STEAM BOAT LANDING PLACE.**

**C**OMFORTABLE First-Class Hotel. Highly recommended. **Mr. BRACHER**, the Proprietor, has been in England and America, and knows the wants of English and American Travellers. Charges moderate.

**GRENOBLE.**

**HOTEL MONNET.**

**Mr. TRILLAT, Proprietor (Son-in-law and Successor to Mr. MONNET).**

**T**HIS HOTEL is situated in the **PLACE GRENETTE, 14**; it offers excellent accommodation, and will be found deserving the patronage of English Families and Single Gentlemen. Post Horses and Coaches for **Aix-les-Bains, Allevard, Arlege, la Motte-les-Bains, la Sallette, &c.** Omnibus at the Station.

**THE HAGUE.**

**HOTEL DU VIEUX (OR OLD) DOELEN.**

**Proprietor, FRED. J. J. C. VAN SANTEN, Tourneelveld, 3, 4, and 5.**

**T**HIS First-rate Hotel, the largest in the town, patronised by the highest class of Society, is delightfully situated in the vicinity of the Royal Park and all the Museums. Electric Light and Telephone. It may be ranked for its comfort and good accommodation amongst the best First-class Hotels of the Continent. The largest and most lofty Dining Room in the City. Comfortable Conversation, Ladies', and Smoking Rooms. Bath Rooms (new system). Lavatory. Beautiful Garden for the use of Visitors. Excellent Cuisine. Moderate Charges.

**HAMBURG.**

**HOTEL VICTORIA.**

**E**XCELLENT First-Class Family Hotel, in the finest situation of Hamburg, overlooking the **Alster Basin**. This Hotel enjoys a high reputation among English and American families for its comfort, good Cuisine and Wine, and general excellence.  
**Proprietor, LUDWIG MEYER, successor to E. F. Meyer.**

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**HAVRE.**


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**HOTEL D'ANGLETERRE.**

RUE DE PARIS, 124-126.

**EXCEEDINGLY** well situated, in the best quarter of the Town, recommended for its comfort and moderate charges. Apartments for Families. Music and Conversation Saloons. Rooms from 2 to 5 francs. "Restaurant à la Carte." Table d'Hôte. Breakfast 2frs. 50c. Dinners 3frs. English and German spoken. **GRELLE Proprietor.**

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**HOMBOURG-LES-BAINS.**


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**HOTEL DE RUSSIE**

**FIRST CLASS HOTEL.**

One of the best in the Town, with Dependence

**"VILLA AUGUSTA,"**

Situated in the extensive Gardens of the Hotel.

Best position near the Kursaal, the Springs, and Bathing Establishments. Perfect sanitary arrangements. Splendid Dining Room with covered Verandahs. Hydraulic Lift.

**BEST ENGLISH & FRENCH COOKING. FINEST OPEN AIR RESTAURANT.**

In the early and late part of the Season (May, June, September, and October), arrangements are made at very moderate prices.

**F. A. LAYDIG, Proprietor.**

Purveyor to H.R.H. the Grand Duke of Mecklenburg-Strelitz.

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**ROYAL VICTORIA HOTEL,**

**And THREE spacious VILLAS**

ATTACHED TO THE HOTEL,  
FACING THE TAUNUS MOUNTAINS,  
with private Apartments.

Has been patronised by H.R.H. the Prince of Wales and the Royal Family.

Most elevated situation. Fine Garden, facing South. Admirably suited for visitors suffering from Gout and Rheumatism. Moderate charges.

**GUSTAVE WEIGAND, Proprietor,**

Purveyor to H.R.H. the Prince of Wales and H.R.H. the Grand Duke of Mecklenburg-Strelitz.

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**INNSBRUCK.**


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**HOTEL DU TIROL**, formerly Hotel d'Autriche. First-class Establishment close to the Railway Station and the New Steam and Salt Swimming Baths Establishment, commands a beautiful view of the Valley of the Inn, and surrounding mountains. It contains over 100 elegantly furnished Bed Rooms and Sitting Rooms. Reading and Smoking Rooms. Baths. Fine garden. Special arrangements for a protracted stay. Innsbruck possesses an University, and very great facilities for education in general. Winter Pension at extremely moderate terms. Health resort in Winter for weak constitutions. **CARL LANDREE, Proprietor.**

## INTERLAKEN.

### HOTEL JUNG-FRAU,

KEPT BY MR. SEILER-STERCHI.

**F**IRST CLASS HOUSE of ancient reputation. Most central position on "Hoheweg," the principal promenade, with best view of the Jungfrau and Glaciers. Lift. Electric Light throughout. Baths. Lawn Tennis. Pension rates and special arrangements made for prolonged stay. Moderate Charges in May, June, and September.

### INTERLAKEN. TERMINUS HOTEL.

CENTRAL STATION. LANG, Proprietor.

**F**INEST SITUATION. Bath Room. Moderate Prices. Pension from 6 francs upwards. Dark Room for Amateur Photography. Furnished with all modern comfort. Omnibus. Best Sanitary Arrangements.

## KISSINGEN.

### ROYAL KURHAUS. THE LARGEST HOTEL IN TOWN.

**T**HIS Magnificent Establishment, just opposite the Kurgarten and Mineral Springs, contains now 150 Bedrooms, 30 Sitting Rooms, and a Ladies' Drawing Room, all of them with an open view in the gardens.

The only Hotel with Mineral Baths in the House.

## KONIGSWINTER, (Petersberg), Rhine.

### HOTEL ON THE PETERSBERG. One of the most beautiful mountains of the Siebengebirge.

**E**NTIRELY new building and every comfort. Airy lodging-rooms and Saloons with a fine view, large dining and restaurant rooms. Large plateau with forest and parks, and beautiful shady promenades. Magnificent views in greater variety than from any other point of the Seven Mountains. Every Wednesday, Military Free Concert. Table d'Hôte, week-days at 1 o'clock, Sunday and Holidays at 12-30 and 2 o'clock; Dinners and Suppers at any hour. Acknowledged good cuisine and liquors. Post and Telegraph in the house. WINE, BEER, & CIGARS. Address for letters and telegrams: Mollen, Petersberg (Rhine). Communication with Königswinter directly by a Cog-wheel Railway. Corresponds with all trains of the State Railway and Steamers.

## LEIPSIK.

### HOTEL HAUFFE.

Admirably situated First Class Hotel, on the Promenade, near the Museum Elevator. Electric Light in every room. Charges moderate.

FRY BROTHERS, Proprietors.

## LOCARNO.

**LOCARNO.**—Terminus of the Gothard Railway, on LAKE MAGGIORE. Best stopping place on the Italian Lakes. **OPEN THE WHOLE YEAR.**

# THE GRAND HOTEL LOCARNO.

The situation unrivalled either for a Summer or Winter Resort.

**PATRONISED** by all the Royal Families of Europe. Most luxurious and comfortable home with large Park and Gardens. Best situation in the mildest and most constant climate of Europe, without snow, wind, or fog, but with plenty of sunshine. Entirely adapted for winter residence. Cheminées, calorifères, and stoves. Beautiful walks and Mountain excursions. English Church. Doctor. Society. Lift. Exquisite cuisine. Private steamer and carriages for visitors. Most moderate charges.

**Messrs. BALLI, Proprietors.**

## LUCERNE.

# HOTEL du RIGI.

RIGHT ON THE LAKE AND QUAY FOR STEAMERS AND PROMENADE.

## FAMILY HOUSE.

ONE OF THE LONGEST ESTABLISHED AND BEST KNOWN HOTELS.

This Hotel has a first class English connection, returning year after year, and has not increased its prices. D deservedly known for its comfort and good dinners. Pension from 8 francs, for a long stay.

**ZURICHER-  
STRASSE.**

# MEYER'S DIORAMA

**ZURICHER-  
STRASSE.**

ZURICH STREET, 1, NEAR THE SCHWEIZERHOF QUAY.

**MOST** interesting and instructive. Splendid view of Rigi Kulm and Mount Pilatus, the Girdler Bridge (half-way from Vitznau to the summit of the Rigi), the Top of Gorner (Zermatt), the Ice-Sea, Range of Mount Rosa and Matterhorn, &c.

# HOTEL BEAU RIVAGE

First class Hotel. Largely patronised by English Visitors. Splendidly situated.

**BEST VIEW OF THE LAKE AND MOUNTAINS. HYDRAULIC LIFT. ELECTRIC LIGHT.**

**RESTAURANT. FIRST-RATE CUISINE. BATHS ON EVERY FLOOR.**

**BILLIARDS. FINE TERRACE ALL ALONG THE HOUSE.**

**PENSION** (Room, Light, and Service included), from 8 fr. to 10 fr.; July and August from 11 fr. to 14 fr. Special arrangements for Families. **J. ZIMMERLI-GLASER, Proprietor.**

## LUXEMBOURG.

# GRAND HOTEL BRASSEUR.

**FIRST-CLASS HOTEL.**

**THE** largest Hotel and Best Restaurant in the Town. In an exceptional situation, near the Park and finest Promenades. Replete with every modern comfort. Conversation, Playing, and Reading Rooms. English spoken. Douches and Baths. Electric Light. Omnibus and Carriages.

**P. BEYENS WEHRLI, Successeur.**

LYONS.

**Le GRAND HOTEL de LYON.**

**F**IRST-CLASS FAMILY HOTEL. Patronised by the Nobility and the Gentry of all Nations. In the centre and most fashionable part of the City. Elevator. Baths. Railway Ticket Office in the Hotel. Tariff of Charges in every Room. Moderate Terms. Hydraulic Lift. Electric Light. Telephone. Telegraphic Address: "GRAND HOTEL, LYON."

MACON.

**GRAND HOTEL DE L'EUROPE.**

On the splendid Quai de la Saone. Five minutes' walk from the Station.

Vve. BATAILLARD. Commanding a view of the Alps, and Mont Blanc.

First Hotel in the Town. Recommended to Families and Single Travellers. Interpreter

Trains from Macon to Vichy, to Bourges, Blois, Poitiers, and Tours.

All Express and First Class Trains take up and leave Passengers at Macon.

MADEIRA—(Funchal).

**REID'S HOTELS**

**ESTABLISHED 1850.**

By appointment to H.R.H. The Duke of Edinburgh.

**SANTA CLARA HOTEL.**— "Admirably situated, overlooking Funchal, fine view of the Mountains and Sea."—*Vide Rendell's Guide to Madeira.*

**REID'S NEW HOTEL.**— Situated on the Cliffs to the West of Funchal, on the New Road, overlooking the Sea, grand view of the Mountains. Sea Bathing and Boating.

**MILES'S CARMO HOTEL.**—In sheltered central position.

**HORTAS HOTEL.**—German spoken.

**SANT' ANNA HOTEL.**—Good centre for scenery of the interior and north of Island.

These FIRST CLASS HOTELS afford every comfort for families and travellers. Excellent Cuisine and Choice Wines. Tennis Courts, large Gardens, Baths, Reading, and Smoking Rooms, English and German Newspapers. Billiards. The SANITARY arrangements have been carried out by the Banner Sanitation Co., of London. All Steamers met.

Telegrams, "Reid, Funchal." Pamphlet free of Postage, 124, Cheapside, London, or Wm. Reid.

**MANNHEIM.****HOTEL DU PALATINAT (Pfalzer Hof).**

**T**HIS First Class Hotel, situate in the middle of the town, and near the Landing Places of Steamboats, affords large suites of well-furnished apartments for families, and comfortable and airy rooms for single gentlemen. Good Table and Wines, attentive attendants. Moderate charges. Foreign Newspapers taken in. An Omnibus from the Hotel meets every Train. French and English spoken.

**BERNDHAUSEL & REIFFEL, Proprietors.**

**MAYENCE.****MAINZ—CENTRAL HOTEL.**

**W**ELL-KNOWN First-Class Hotel, opposite the Central Railway Station. New and elegantly furnished. Moderate charges. No extra for light and attendance. Every comfort. Bath on each floor. Excellent Cuisine. Choice Wines.

Near the Landing Place of the Rhine Steamers.

**MENTONE (Alpes Maritimes).****GRAND HOTEL COSMOPOLITAIN.**

**C**LOSE to the Station. Most sheltered position, and full South. Magnificent view on the Sea and Italian Coasts. Large Garden with Tennis Ground. Arrangements from 8 frs. per day upwards.

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**In the immediate vicinity of the Railway Station.**

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**NAPLES.**

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**FIRST CLASS HOTEL. 200 ROOMS. HYDRAULIC LIFT.**

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Covering an extent of over 100 miles.

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**WILDBAD Continued.**

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**ZURICH.**

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